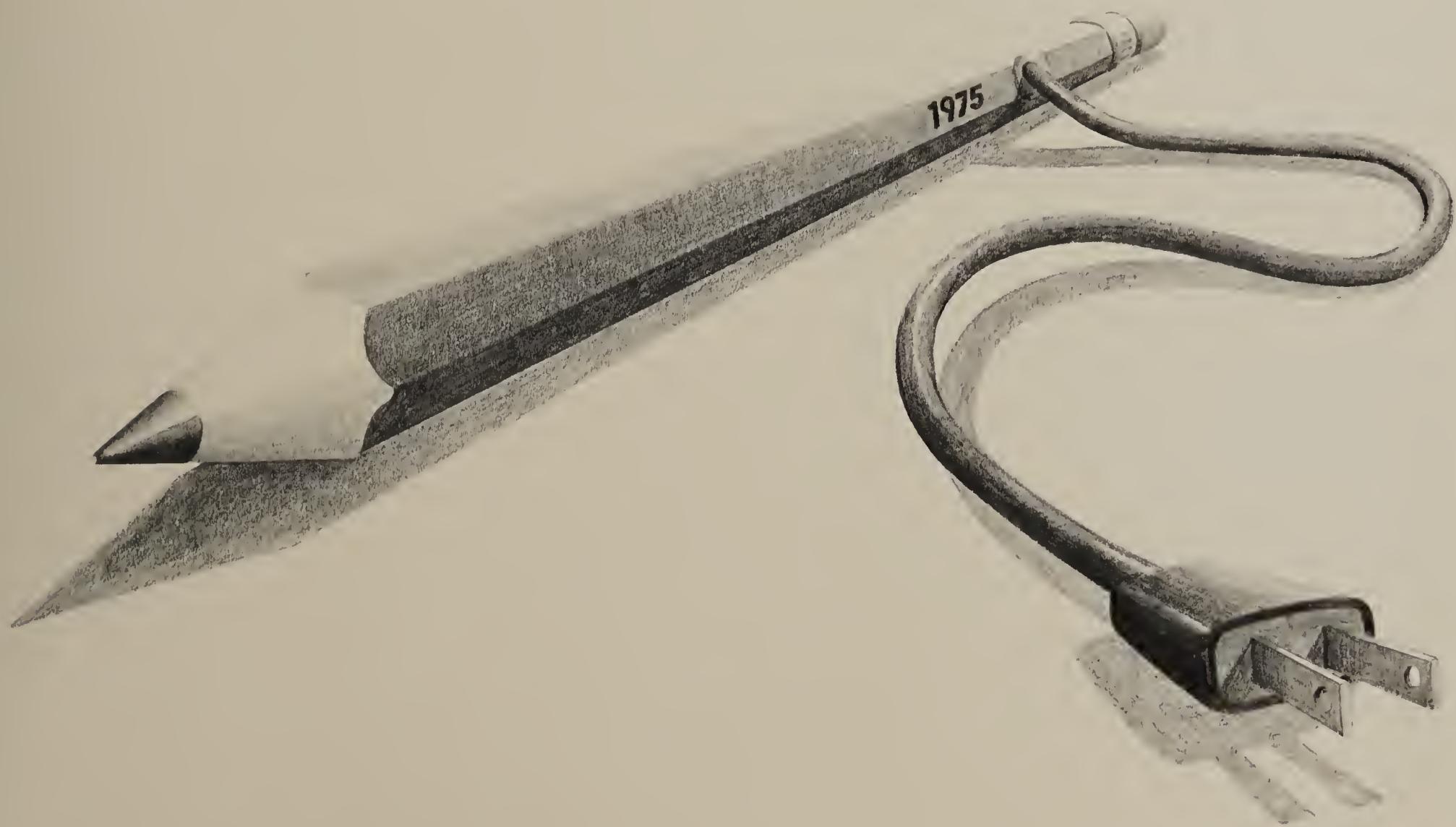
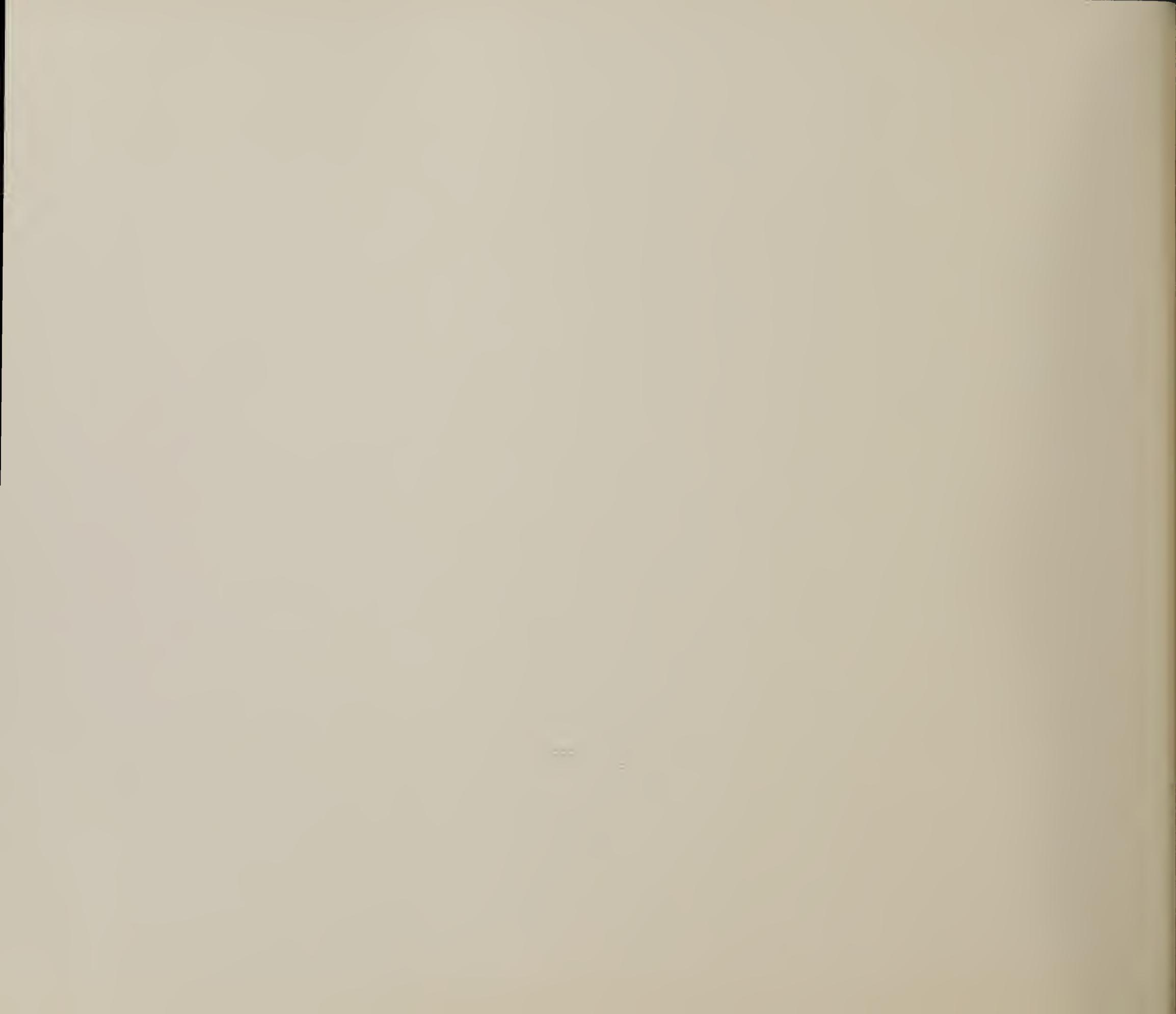


massart journal 1975







massart journal 1975

After much consideration and discussion, we have decided to create a yearbook in magazine format this year. It seemed the most obvious answer to this annual problem, as well as a sensible solution to the need for a review of the Massart Community.

As visually oriented people we should be represented by a publication that deals with the visual. The *Massart Journal* should be a collection of the best art work and finest written material produced throughout the school and the community — by students, faculty and professionals.

This is the first issue of the *Journal* and we hope not the last. We would like to see it become an exciting representation of the school — a piece that would tell about the Massart Community and the work being done.

I hope that the *Journal* will be able to stand on its own as an informative and adequate example of the work accomplished in the 1974-1975 year.

Christine Armstrong
May, 1975

massart journal 1975

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a biological defense

In a plummeting economy all forms of public education come under attack. When the tax base shrinks, programs are cut; and in many cases the first programs to go are those concerned with the arts. In the eyes of large numbers of embattled taxpayers they are pure luxury.

But the arts have been with us as long as we have been human. Paleolithic peoples have left behind them not only evidence of work, tools and weapons, but a vigorous practice of the arts: painting, carving, dancing. Since their art has a ritual character, it is clear they must also have had language, music, and myth. It is with the appearance of these activities—and *only* with their appearance—that there is a sudden expansion of human lifestyle to include agriculture, towns, writing and technology. We call this revolution the birth of civilization.

It is gradually becoming customary among both social and natural scientists to consider the development of *Homo sapiens* through paleolithic, neolithic and civilized stages as an extension of the biological evolutionary process which produced us in the first place. The difference between the original biological process and the one in which we are still involved is that in the early stages, evolution was slow, visceral, and unconscious. When we developed large frontal lobes in our brains it became rapid, behavioral and to some extent, conscious. Our art forms clearly contribute extensively to the development of that consciousness.

Art activity, objects, and the aesthetic responses to them shared by most human beings and societies must then exist because they are of fundamental biological usefulness. More than useful—they are of crucial importance to the survival and well-being of the species as a whole. In other words, if art is understood as being of biological significance, it must be seen as a tool or mechanism of adaption in the evolutionary process.

This contention can be supported on the basis of the world that we all share. The simplest evidence that making art and responding to it are vital biological activities consists of the general knowledge that these activities are not limited to human beings. The capacity to perceive, be delighted by, and even create certain kinds of visual order is also possessed by—among others—our cousins the chimpanzees. I am not implying that the visual products of related species qualify as “Art”—only that the need and ability to create visual order is innate in several animal species.

Proceeding from the Aristotelian dictum that “there is nothing in the mind that is not first in the senses,” it is possible to construct a premise that the capacity to create order stems from the ability to perceive it. But each of us is daily bombarded by immeasurable quantities of sensory data. Without some selecting and organizing process taking place in the brain, each of us would in short order become a gibbering idiot. It follows then that the capacity to *create* order derives less from the capacity to perceive it than directly from the profound *need* to superimpose it upon the myriad data that flood our senses. We cannot survive as integral organisms without organizing our experience.

of the arts

by virginia m. allen

*Art History Area
Division of Critical Studies*

This is a simplified exposition of recent research in the field of psychology of perception. However, I think it is both fair and accurate to remark that the process of selecting some sense data out of the flood that we receive, and superimposing some kind of order upon them, is essential in enabling us to orient ourselves physically and psychologically in the world. It follows that the viewing and making of art—as a selecting, organizing, and reifying process—is one way to facilitate that orientation.

This need for organization and orientation is not only individual but social in nature. If the need to select and organize data presented to us by the environment is paramount, then it becomes essential to exert some control over the environmental data themselves in order to control the flood from which we select. Possibly the invention of what we call art—tool-making, drawing, painting, carving, engraving, by the advanced Paleolithic peoples filled just that need. It was the invention of an organizing process that was pragmatic in nature: by what means may we best orient ourselves in the environment and exercise some control over it for our own survival?

That pragmatic process produces the proliferation of forms and methods. Any artist in searching for the most useful, the most expressive, the most instructive of anything will work in series, refining his product until it most closely matches his need. The simple making of an object produces each time a whole new set of possibilities. In the process of finding the perfectly expressive melodic line, the composer finds dozens of melodic lines; the visual artist, trying to match the image in his mind's eye, produces a whole series of images. In different times and places the process has produced highly variable results—the content of a given culture, its arts activities and objects are everywhere different, but the patterning and organizing of human activity, the process of making art exists nearly everywhere. To put it another way, the perceptual process is in each of us similar, and the perceptual product is in each of us unique.

Children and adults alike, deprived of access to the making and viewing of all the arts, are equally deprived of an to biological survival and healthy development in the animal world. An infant literally cannot "see" because his organizing abilities and organs are immature. His eyes do not focus for several weeks after he is born. One of the first objects he *does* see when his eyes focus is his hands—the tools he will need to manipulate the *material* of the environment. If his seeing process and eye-hand coordination do not develop normally he is severely handicapped in his relation to his environment. Our medical journals are full of descriptions of children whose physical handicaps produce in them emotional and psychological disorders: disorientation—an inability to develop successful processes of organizing perceptual data.

Art



Jennifer Sibley
Senior, Illustration Dept.

The selection and organization of perceptual data are absolutely essential essential tool of adaptation. Rollo May defines the neurotic as the artist without a medium. Those persons are the ones in our midst whose capacity to select, control and organize the data of perception has been somehow impaired. Their number is growing, and may currently include us all to some extent.

If, as is commonly said among biologists, ontogeny repeats phylogeny, then each of us in individual development traverses the long road that the species has traveled from early primate on the steppe or in the forest to human being in the city. We move from the dimly apprehended world of infancy to the adult world of mature function through the development of consciousness. And we do it by seeing,

touching, dancing, singing, making words, making things. We do it, as our ancestors did, by experiencing and making art.

We neglect the arts at our peril. We need them, all of them, to be and continue to become human. We need them to continue the expansion of human consciousness that began in the caves.

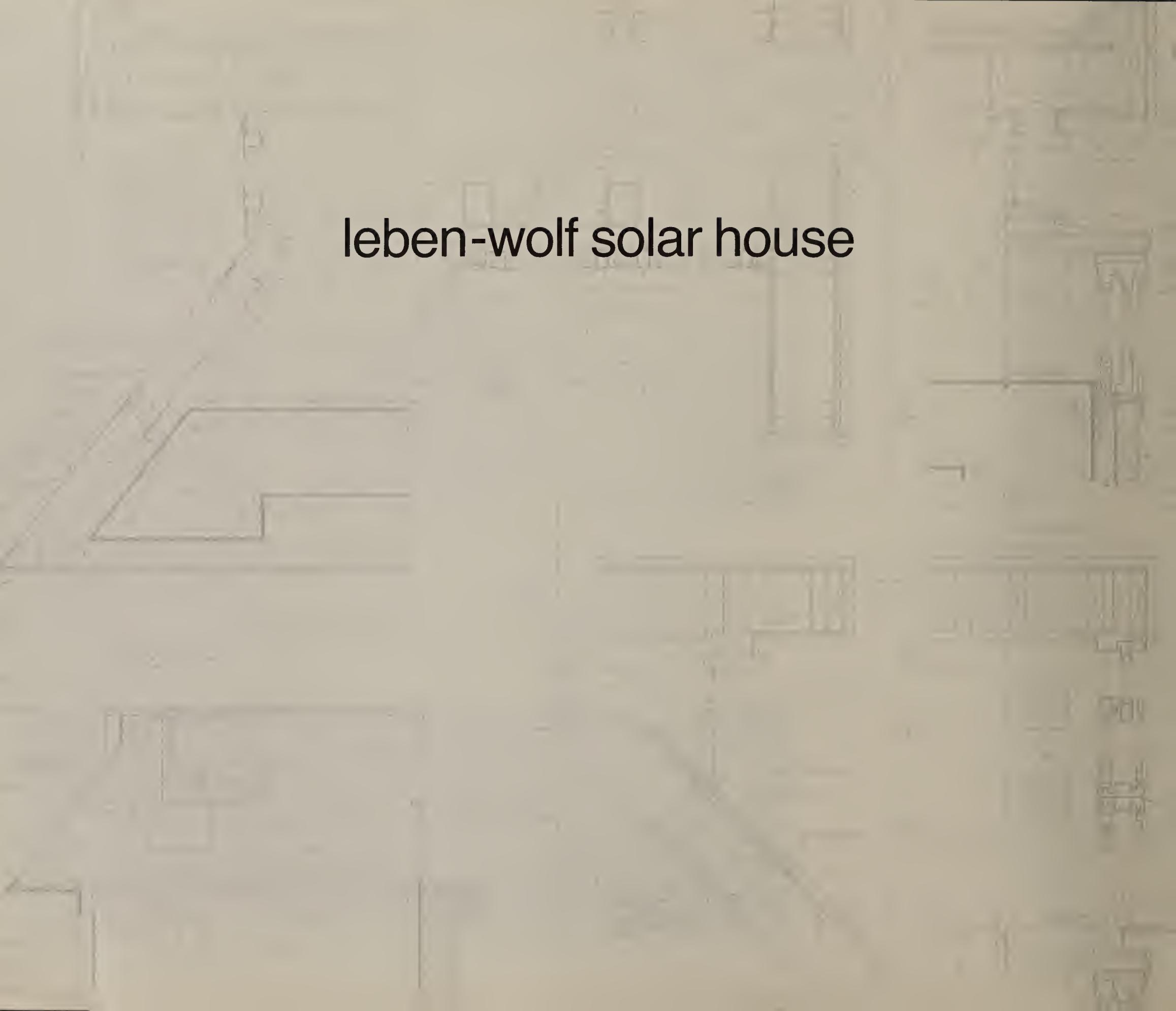
Haiku #3

*Sketching bird - 2000
Mimulus or cypress
Ornithomimops*

(rudy L. Tuttle)

Gus Kayafas

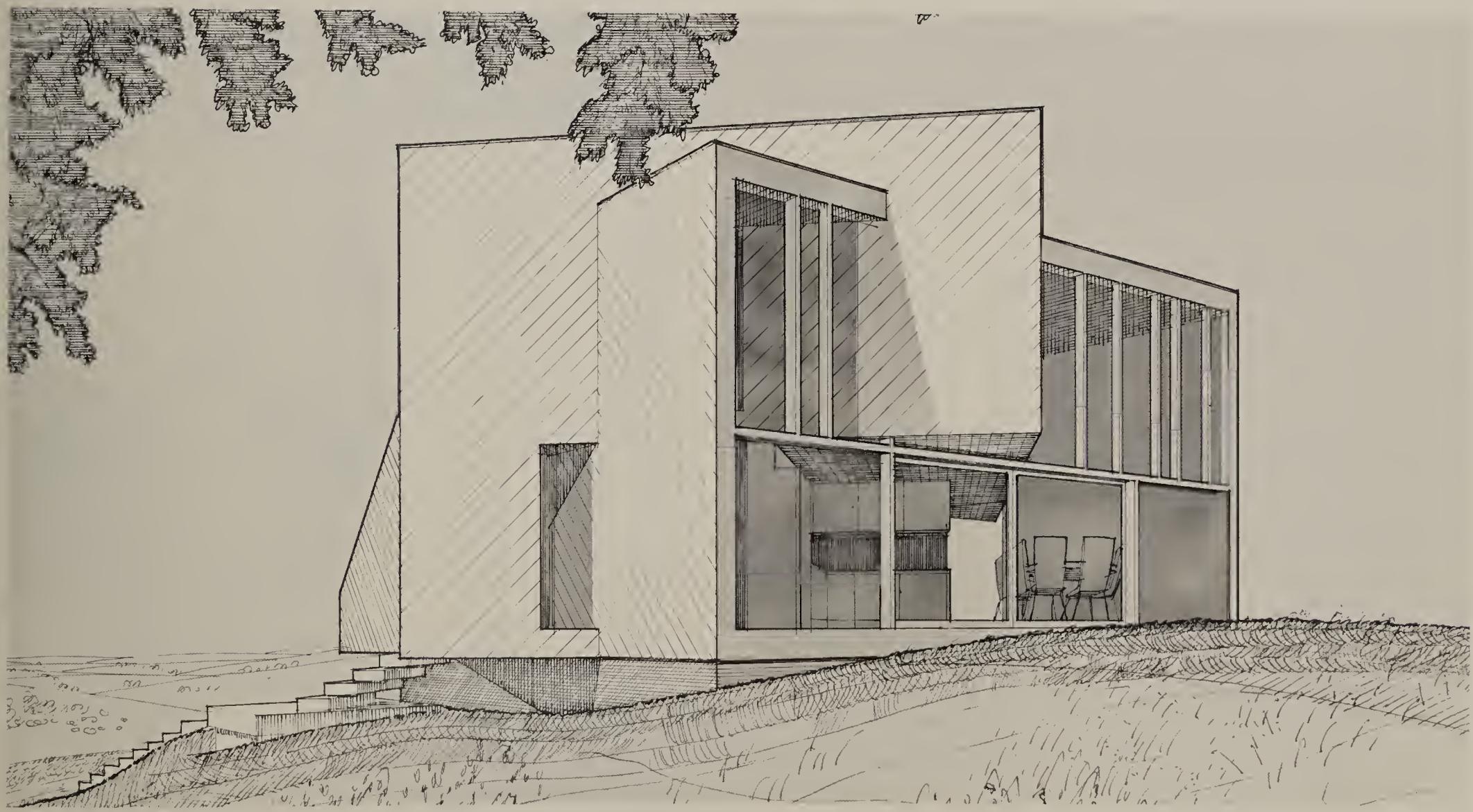




leben-wolf solar house

by david dobereiner

Fig. 1. Perspective from Northeast



Will Leben and Susan Wolf wanted a house on their forty-acre site in the hills south of San Francisco. Design parameters were extremely restrictive. The site is only a few miles from the San Andreas fault in territory susceptible to landslides. There are no utilities and there is a minimum budget. On the plus side is the grandeur of the site and the ideal open-mindedness of the clients.

Solar heating, wind power, sewage composting etc. were not just fashionable whims but among the very few practical options for servicing the building. The heating system was originally intended to use air circulation within the house to transfer solar energy from the collector to the massive black masonry core ('heat tank') which also incorporates the fireplace flue, plumbing chases and the main structural spine.

The 45° twist of the mezzanine floor is designed to maximize circulation of heated air and at the same time its geometry creates a strong triangulation to counter seismic shocks.

Adjustable insulated louvers for the collector wall were proposed in the original design to prevent reverse heat flow and for summer temperature control (Fig. 7), but at the working

drawing stage the louvers were replaced by the 'Beadwall' system invented by Dave Harrison. In this system, styrofoam pellets are blown into the space between two sheets of fiberglass so that the wall becomes solid and insulated at night and a transparent heat collector during sunny winter days. (Figs. 8 & 9).

One could say that the form resolved itself finally into the following: a space generated by the interpenetration of two similar planar figures; one projected vertically and one horizontally (the vertical and horizontal genatrix in Fig. 5).

The creative process began as intuitive play but developed rapidly into a struggle for order in diversity—that is, *geometric order in spatial diversity*. Most remarkable is the fact that the planar genatrix was *first* arrived at intuitively in its *vertical* projection (the second floor plan). Only at the detail stage did it emerge in the guise of a horizontal section *out of purely technical considerations!* These were: (1) slope of collector wall equal to latitude +15°. and (2) vertical ventilation strip at top of wall.

The Lessons (for me) are that *playful* impulses have their roots in unconscious creative processes and that

there can be no peace until the search for an appropriate simple and strong principle of some kind unites all the effects, however varied those effects may seem at first sight to be.

Fig. 2. First floor plan

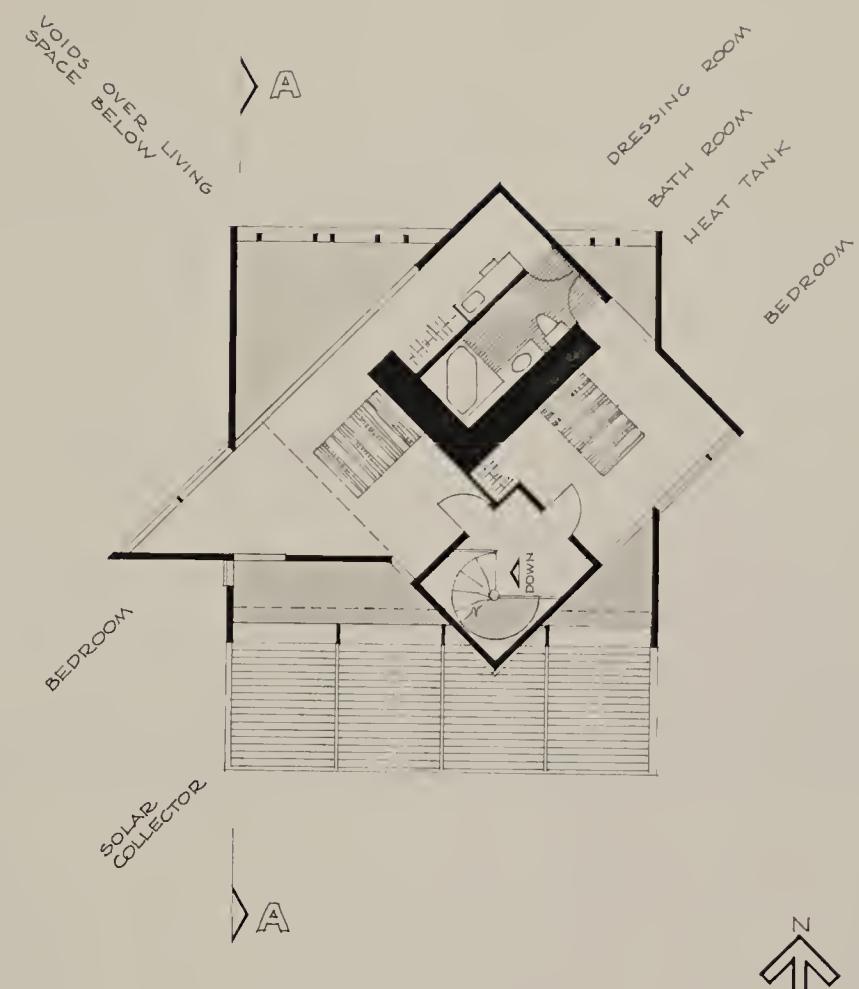
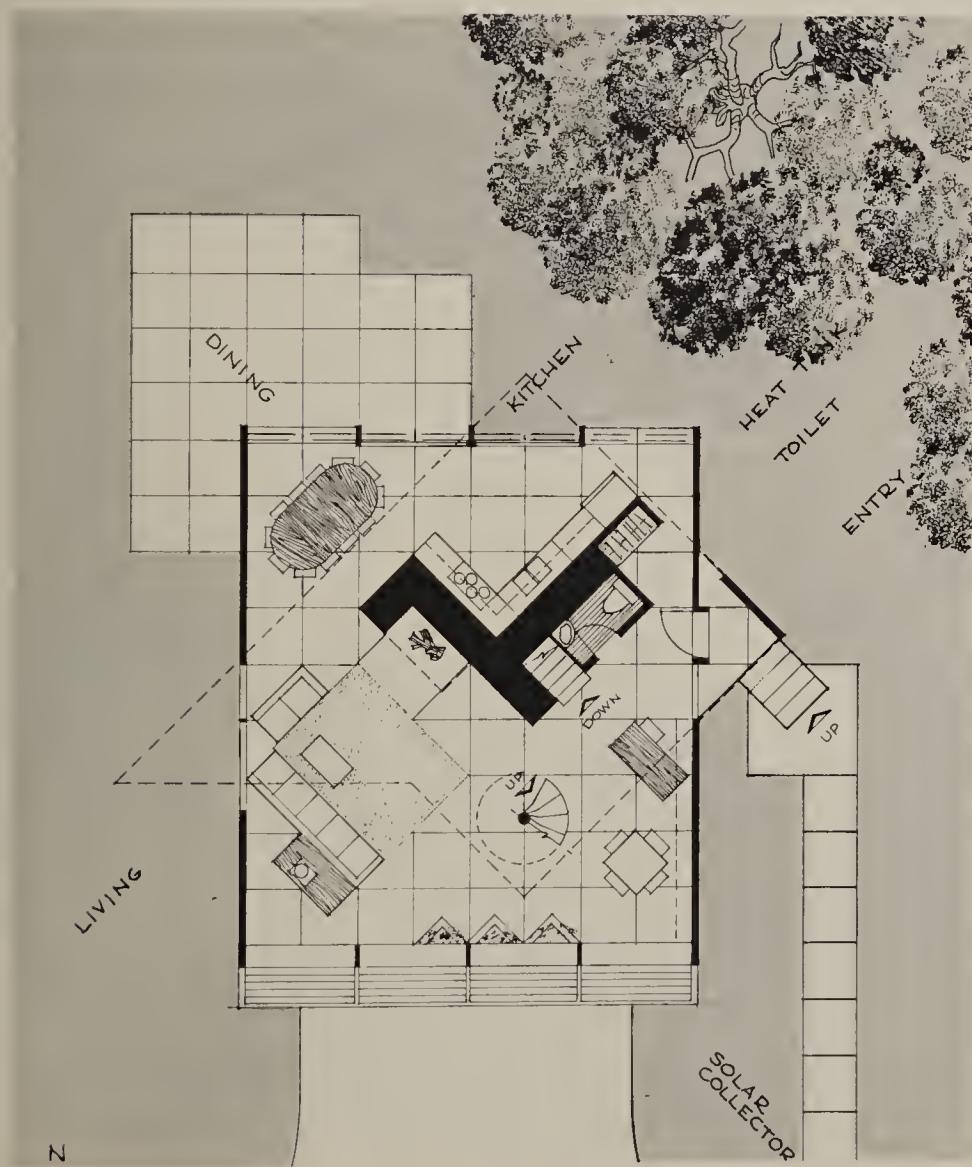


Fig. 3. Second floor plan

Fig. 4. Perspective from Southwest

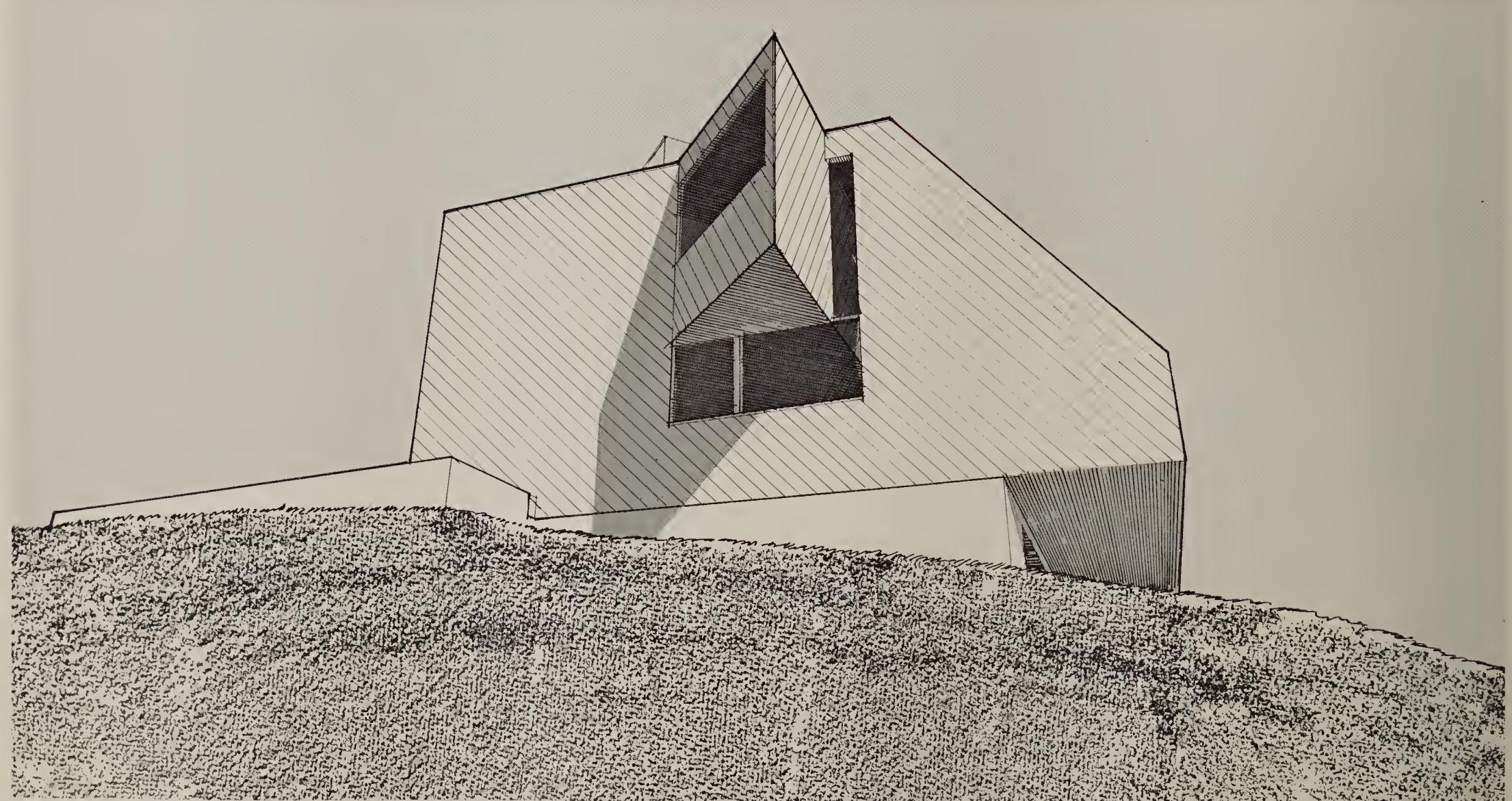
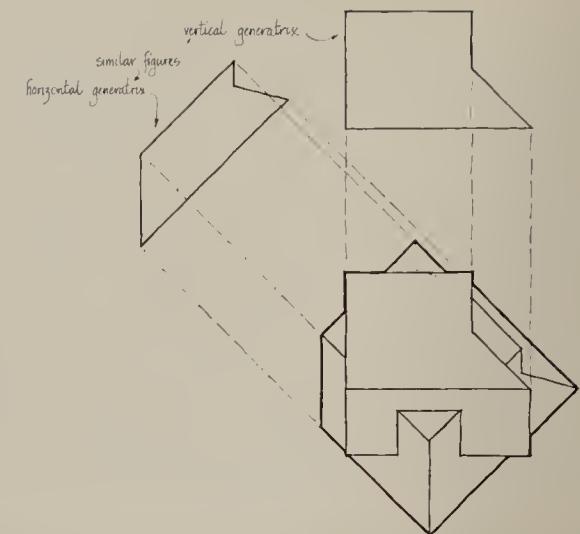


Fig. 5. The spatial generators



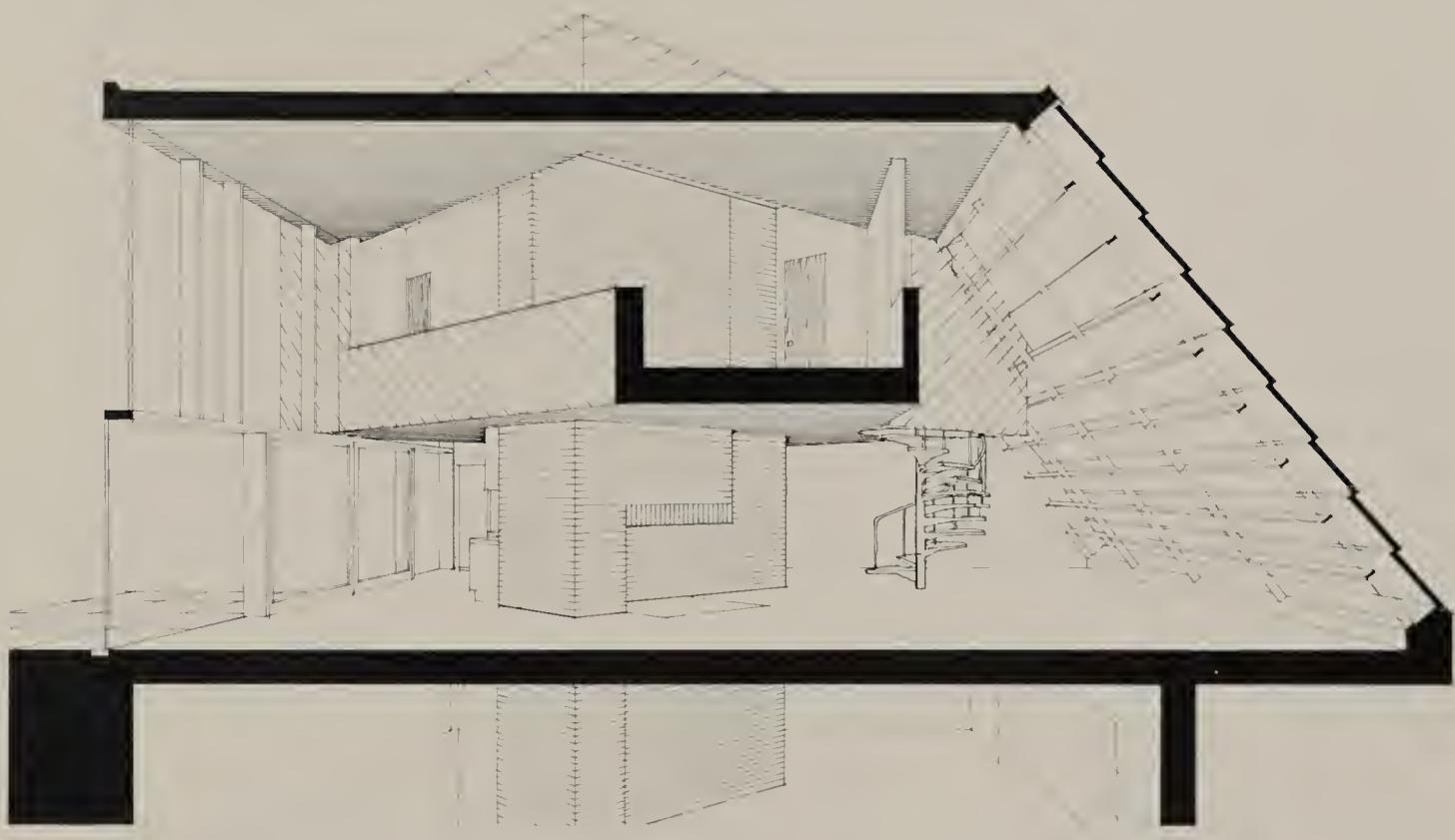


Fig. 7. Long section looking East

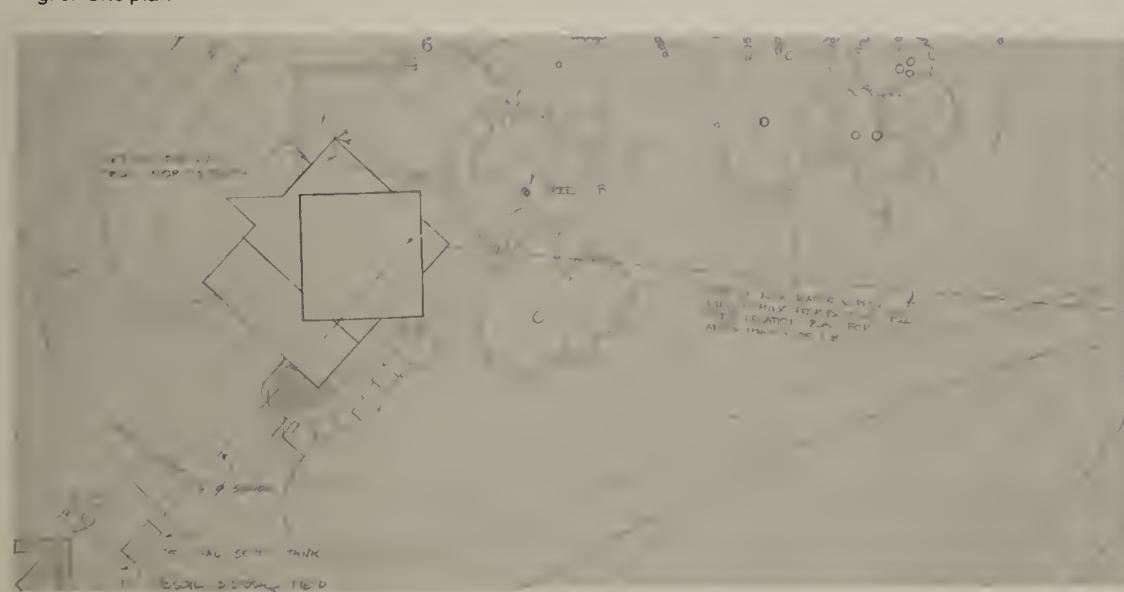


Fig. 6. Site plan

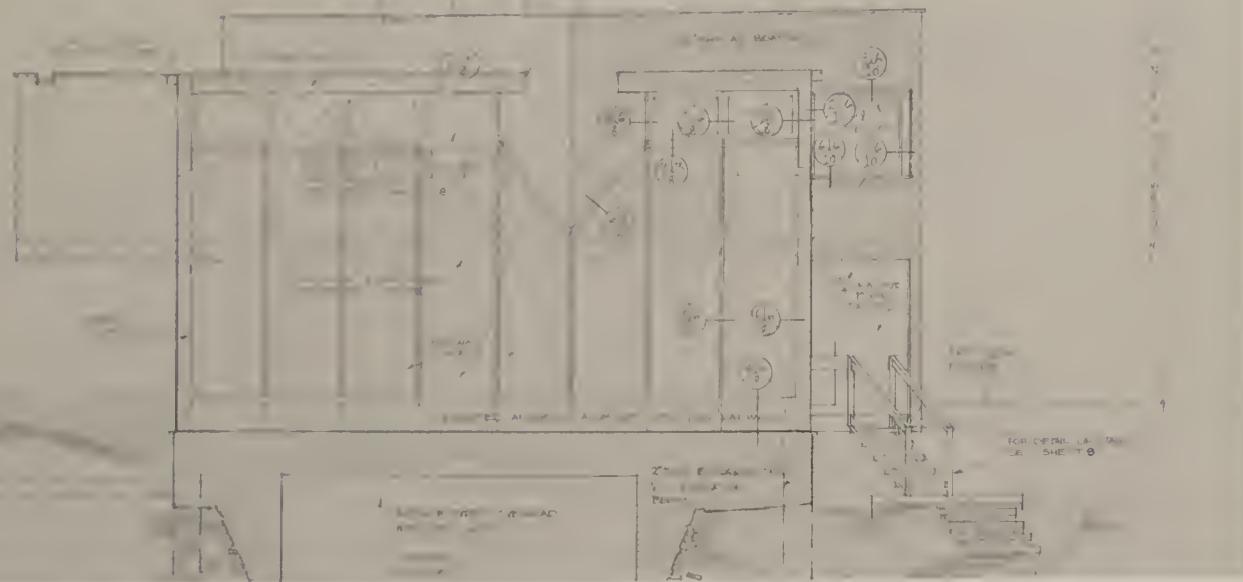


Fig. 8. South Elevation

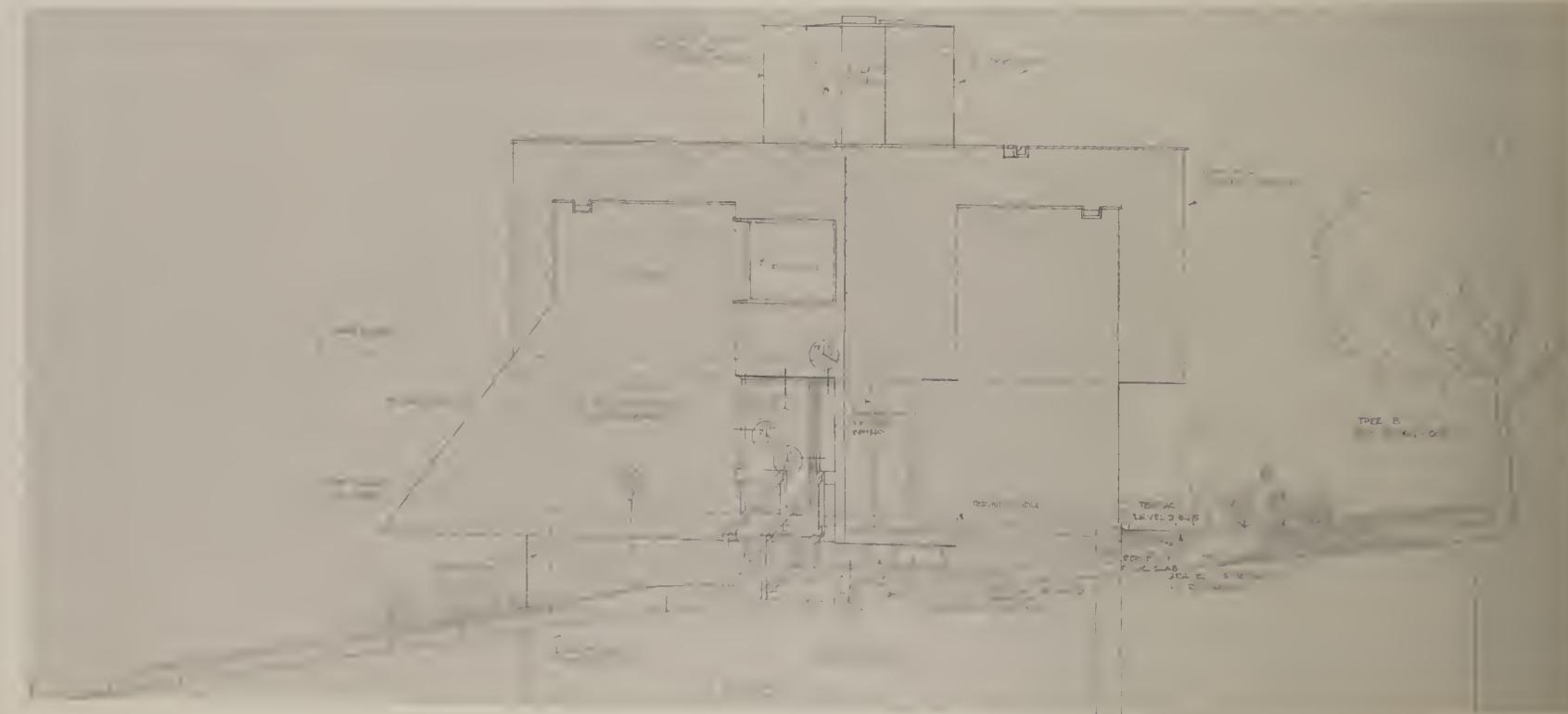
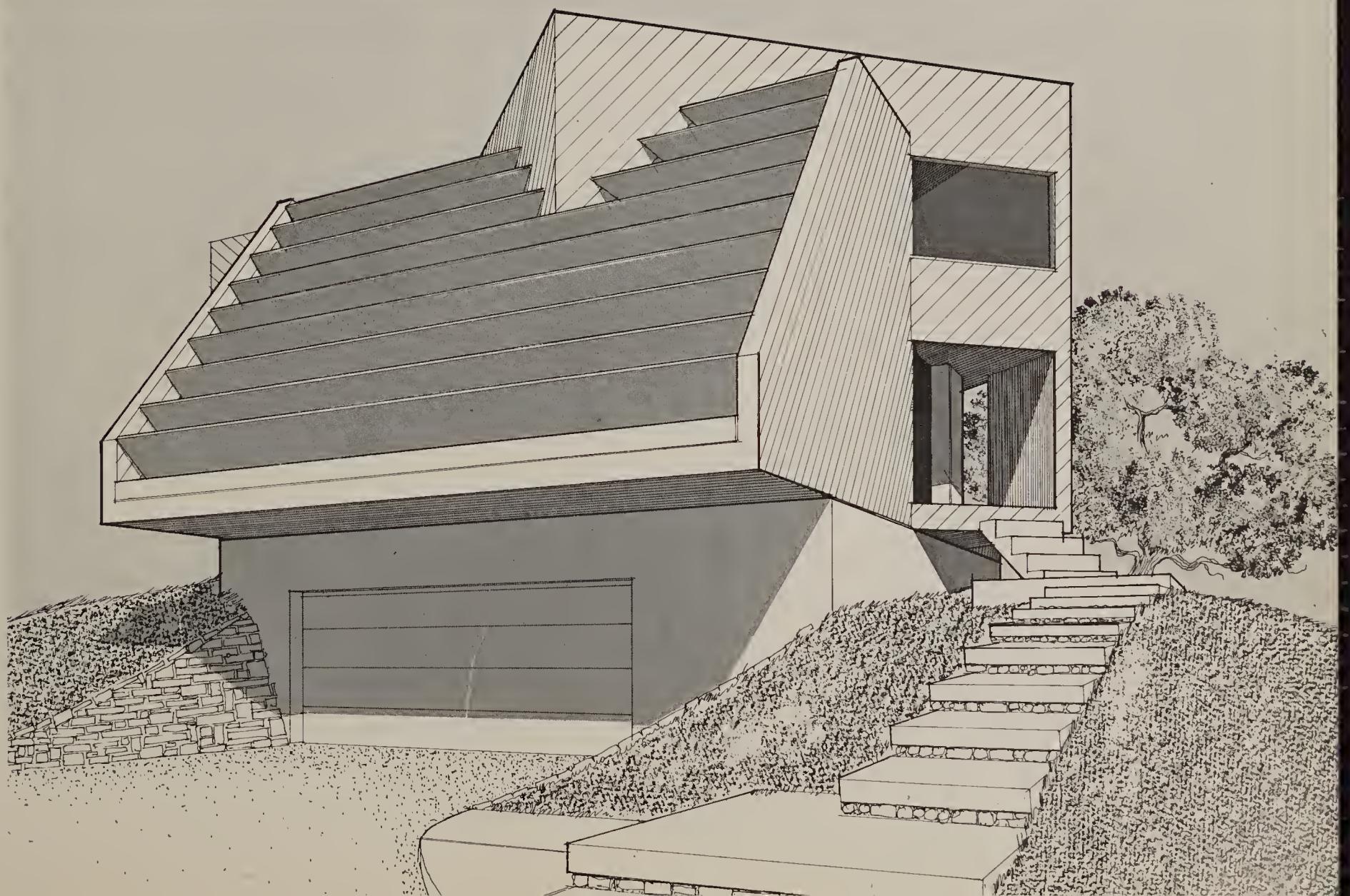


Fig. 9. East elevation

Fig. 10. Perspective from Southeast



new york seminar

A group of sixteen artists from Massachusetts College of Art lived and worked together in the city of New York between January 12 and January 18, 1975. The idea for the "New York Seminar" was planned and initiated by Dean Nimmer and Ron "Doc" Legg in November of 1974. By December 20, a group was assembled to meet the challenge of formulating art works to be executed in New York City's environment. During the intersession, individual proposals were evaluated in daily discussions for three weeks. At the end of this period, the works were prepared and organized so that a schedule of times, places, and responsibilities was assigned.

Other preparations included obtaining financial support for the venture and finding a living space in New York. We were extremely fortunate to have received considerable support from the Divisions of the College, the Library and the Student Government. President Nolan made arrangements with Nova Scotia College of Art and Design to allow us to use their studio in New York for our living accommodations.

The significance of this seminar was demonstrated in the artist's enthusiasm and effort towards their own work, as well as their consideration for the welfare of the group as a whole. During our stay we experienced routine problems, some of which were:

Squeezing our over-sized baggage of sleeping bags and art materials onto the turbo train;

Explaining to the train conductor what we were about to do in New York;

Dealing with our anxieties and anticipations;

Rising at six a.m.;

Trying to understand the New York transit system;

Sixteen people sharing a single toilet and shower;

Preparing a complete dinner each evening;

Feeling completely exhausted on the train back to Boston and being glad to go home.



Jane Pavlovich filming on the staircase in the Statue of Liberty.



Discussion session in the N.Y. Studio.



Dean Nimmer and Jan Miller group looking up in New York.



Kym Roeffler posing as Raggedy Ann in The F.A.O. Schwartz Toy Store.

Our central activity was the production and documentation of the art pieces. The artists and their projects were:

Beth Downey

Beth chose a parking lot in the Wall Street section of New York as the location for a series of "Process" sculpture and drawings. Each day, she worked in the parking lot arranging found objects and debris into forms re-defined by her perception of the space. A series of drawings were made at that location, recording the shape, appearance and scale of the re-organized materials.

Jeff Keough

Jeff worked in Central Park with weather balloons, eight and twenty-five feet in diameter, experimenting with their movement and relationship to the landscape which was recorded in video tape and slides. An interesting problem here was finding an outlet in the park to plug in his vacuum cleaner in order to inflate the balloons. Jeff also inflated balloons inside and out of the crown of the Statue of Liberty.

Duncan Knowles

Duncan photographed aspects of Fifth Avenue, in a sequence determined by taking a shot every five steps as he proceeded down the avenue. The series also took into account the time of day and the amount of activity on the avenue.

"Doc" Legg

The marriage of the World Trade Center Towers was consecrated by "Doc" and members of the Mass. Art wedding party. Alexander Calder's sculpture in the Trade Center rotunda served as the chapel for the ceremony. The couple (towers) were blessed with bags of converted rice and an apple and pretzels were eaten by the group in celebration of the blessed event. The ceremony was documented in slides and video.

Mary Lopez

Mary's piece was inspired by the idea that sixteen people would be transplanted in New York City. A small tree was provided for each member of the group that would be planted at locations chosen by them. Each tree carried an engraved identification tag indicating the date planted, and the person to whom the tree belonged. Trees were planted under the Brooklyn Bridge, in front of the World Trade Center, on Liberty Island, in the sculpture garden of the Museum of Modern Art and elsewhere.



Howie Ritz and Jane Pavlovich video tape atop the World Trade Center.



Larry Silver-movement piece in front of the Avon Building downtown Manhattan.

Winter

Last night I dreamed of him

As cold to me as days

When birds

Stand motionless

All over

The city

Do not go there

I'm indifferent

It moves through

The dark

Ice

Needle

Dean Nimmer

A video tape entitled "Looking Up in New York" was shot in various locations showing exaggerated gestures of looking up at the tallest skyscrapers.

Flowers selected in New York's flower district were used in arrangements relating to city spaces. One such arrangement was made in the window of the "Burger Shop" on Madison Ave.

Jane Pavlovich

Jane's works were documented in three locations:

First, in Central Park, she was concerned with the activities of squirrels and pigeons in their city's environment recording their life styles.

Second, inside the statue of liberty, she taped her movement in the spiral staircase. The film of this process was presented as a montage of ambiguous spatial relationships inspired by the narrow staircase.

Finally, the entire group participated in jumping to exhaustion in Central Park which was also enjoyed by the New York kids who joined us in jumping.

Patti Reese

Patti searched New York stores and tourist centers for souvenirs and memorabilia from the group which are part of the artifacts represented in our exhibition. These artifacts also became the theme of her drawings and process works relating to New York.

"Howie Ritz"

— alias Tom Dempsey — performed a series of vignettes planned for specific locations such as the Wall Street Stock Exchange, Saint Patrick's Cathedral, Rockefeller Center, and the World Trade Center. Howie was able to maneuver getting on to the Trade Center roof to shoot his "Tight Rope Walker" segment. Since no one is generally allowed on the roof, one hundred eleven stories high, the experience proved quite exciting.

Kym Roffler

Kym designed an extremely convincing "Raggedy Ann" doll costume and obtained permission from the F.A.O. Schwartz toy company to pose as the doll in the "Raggedy Ann" section of their store. The most important aspect of this performance was that she remained completely motionless for as long as possible creating the illusion that she was actually a doll. The film and slides of this work illustrate people's amazement and surprise at her effectiveness.



Mary Tortorici approaching the Brooklyn Bridge to Begin her mirrored light works.

Valerie Samuel / Melanie Light

Valerie and Melanie combined efforts in a photo essay relating to the movement patterns and interactions of people in various selected locations. At one of these locations, Paley Park, on 53rd Street, they asked people sitting in the Square to photograph anything they wanted to in that area, which afforded an additional perspective to their exploration.

Larry Silver

Larry choreographed a movement piece intended to demonstrate an extension of energy created by the visual dynamics of an unusually curved building in downtown Manhattan. This was accomplished in a series of body transformations performed by five members of the group at the base of the columns of the building, while people went about their regular business, moving in and out of our camera's frame.

Mary Tortorici

Working together with Dean Nimmer, Mary developed a concept for creating light structures between the Brooklyn Bridge and Staten Island Ferry. This work had two phases; first, the projection of sunlight from the ferry to the Bridge using mirrors and second, a linear

exchange using flares and strobe lights at night. Drawings symbolizing the completion of "Solar Triatic Structures" were painted onto the snow covered bridge as a record of the work.

Richard Yee

Richard accomplished a series of street assemblages using waste material and street litter found in Chinatown. Over thirty such temporary forms were documented illustrating the contrasts of the before and after images.

Mike Smith / Sam Green

Mike and Sam were responsible for the majority of the photograph and video-tape documentary taken during the week. Keeping pace with as many people as possible in a day to capture their works in process, they also documented the happenings and events surrounding the group's coexistence. The results of their efforts were crucial to communicating accurately the purpose and success of the New York seminar.

The New York Seminar was a significant and rewarding experience for all who participated, and hopefully it will become an annual event at the Massachusetts College of Art.

black artists union



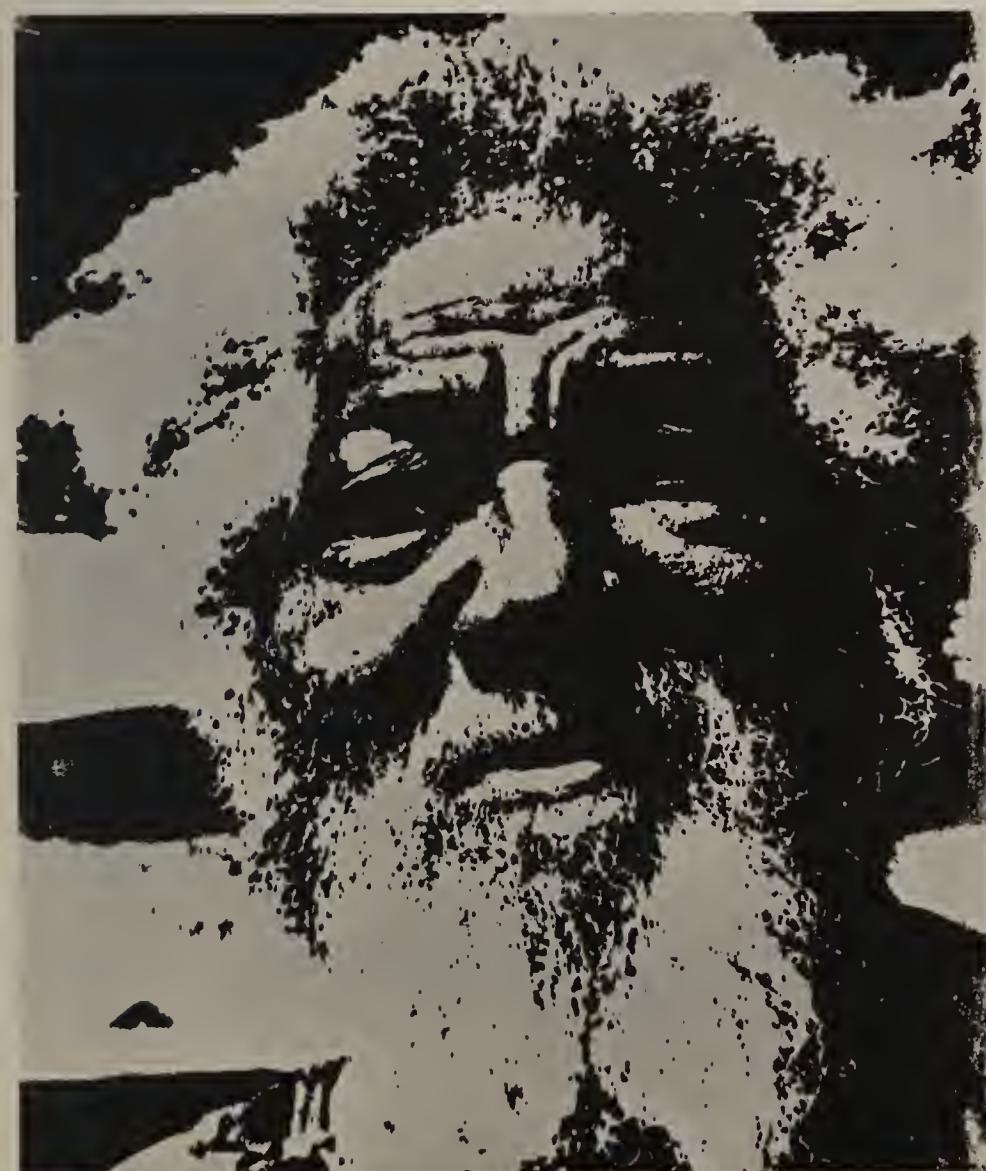
Aleta Bass

The Black Artists Union was started in the spring of 1969. Our purpose is to create the new positive images that are necessary for the continued survival of our people. We are dedicated to bringing about those changes that are essential to the founding of a strong black nation.

Wendell Williams



Edward McCluney
Leaving Home 1970



Delores Brandow
Old Black Man





Edward McCluney
Four on the Floor 1975



Edward McCluney
Last Walking Lady 1974



Edward McCluney
Midnight Raid 1975



James Anderson



Paul Goodnight



Robert Merrill



Helen Douglas



Stephen Robinson



what art-makers teach

by diana korzenik

Imagine men and women, from a far-off place where people paint and sculpt all day long, landing in the midst of your local elementary school. Each has spent years studying and making images – in stone, wood, clay, and on paper, with chalk, and paint. How do they survive? What particular survival skills might they have? Why might these skills be so useful for the children? for the other teachers? for themselves?

An experiment we undertook at Massachusetts College of Art sought to find some answers to this imaginary situation.

Unfortunately, we are all heirs to a tradition that considers that sensory-motor skills are separate from cognitive thinking skills – a tradition that demeans physical activity and its physical and visible products; while it elevates the conceptual, abstract, and invisible. This point of view has been currently challenged (*Arnheim, 1970*), and particularly needed to be re-examined in respect to our attitudes toward artists and craftsmen in education.

New methods in some schools have reversed this tradition and have moved toward the unification of sensory-motor experiences and the development of cognitive skills. One such example is

the “open” classroom which is filled with materials for experimentation. Approaches to learning, i.e., math, social studies, art, and writing, are based on visible and manipulative activity. Different subjects are understood to mutually nourish each other and to rest on personal confrontation with particular, real, and concrete materials and phenomena.

Because of these contemporary changes both in our concept of learning as well as our methods of teaching, it seemed valid to ask art education graduate students who had no prior education training to survive and “invent” within the context of the regular elementary school classroom and to observe and analyze what they produced.

These people, who had spent most of their time as painters, sculptors, weavers, etc., now were told *not* to be art teachers, they were *not* to be art specialists. Each was to be based in one classroom teaching alongside the regular teacher, teaching math, language arts, social studies and science. The challenge – the survival task – was to see if the art people could generate appropriate curriculum strategies for the children, using the same conceptual objective that the regular teacher was using, in teaching – for example – math or science.

What the artist-graduate students required was a framework for *how* to proceed. I, as their professor, gave them this. The structure demanded that each graduate student get “conceptual objectives” from his cooperating teacher. These were to be appropriate concepts that the children had difficulty grasping. Each student was to go home, think about the demands of that concept, and to generate several possible strategies, through art-making, that would help a group of no more than four children grasp that same concept. They were then to go back into the classroom and try out their preferred strategy. Finally, they were to write detailed on-going accounts of *how* the children handled each task and to assess its appropriateness and usefulness. All their observations and thoughts were to be recorded in a *Curriculum Design Notebook*. At the same time, the graduate students were attending a weekly seminar, wrestling with a theoretical basis for their work, most often via Rudolf Arnheim’s *Visual Thinking*.

As I observed them at work with the children in the elementary school, I was often awed by the imagination and resourcefulness they exhibited in their teaching. What were they doing? And



Nancy King
Senior, Illustration Department

how had they acquired the resources to do it? If we recall that people in fact often teach as they were taught, we can expect to see some of the characteristics of *how* artists are taught emerging in how they will teach and work with children. That turned out indeed to be the case.

First, they demonstrated a sensory preference that characterizes art students' education from the start. They chose to work with their hands and eyes, manipulating a material. They were educated through a medium, some material substance.

Secondly, in art training, they were taught that there are no "right answers," no one right way to make art. Instead they were taught to respect and value the searching, playful use of materials.

Thirdly, they were taught to sketch. In whatever medium, this requires multiple efforts and then some comparative evaluation.

These characteristics all emerged in the elementary school experiment. First, the art-trained graduate students showed remarkable ability to sustain interest and experiences in the sensory medium itself. For example, in teaching kindergarteners the concept of a mixture, one art student progressively



engaged children in the most dramatic and exciting experience of soapsuds-making imaginable. The children poured their own soap granules ever so gingerly and in small increments. With each new amount, the art student watched, fascinated, as the textures of the solution changed. Her fascination was shared by the children. The children literally witnessed the progressive density of foam produced by their mixture of soap and water. The children were not mixing for the sake of gaining some disembodied "fact" about solutions; they were mixing to watch and see the infinitesimal textural changes that occur in the making of a solution.

Tom O'Hara
Instructor

Monet's La Japonaise

*She sways her fan dance though not occidental
As she glides back and forth to the continuing
Beat she occasionally spins - hiding her face with fan
In dance she's alone - seductress
And you - her captive viewer.*

*Slow madding rhythm punctuates her movements
Her face hidden - a ying-yang tug-of-war beneath
Her glossy gown - she twirls - her whole being propelling
Her - in joyous ecstasy her soul rises
She stops - red silk robe twirling*

*Bright fan obscuring her knowing face
And racing from tossing folds
An exorcised oriental demon
His speedy departure - ending her long battle
She's now yours.*

David Wilhemus
30 January, 1975



Secondly, the art students encouraged solutions that couldn't be "right answers." In teaching about vision of a frog, to help the children grasp what difference it would make to have eyes on the sides of one's face, the art student asked the children to pretend they were frogs, and to draw what they would see if, instead of seeing straight ahead, they saw what was on their sides. Obviously this could be done many different ways, and it was! Yet through all the difference, the same concept was preserved: lateral vision.

Another task that demanded solutions without "right answers" involved the

objective of expanding descriptive skills in language arts. One graduate student created a strange object/assemblage made of a carrot, styrofoam, screening, and cardboard. It was more like novel sculpture than like any recognizable and labelable object. The task was that each of the sixth grade students was to sit behind a screen holding this object so that a peer could not see it. Each child had to be close enough so that the other could hear what she had to say. The task was to describe the physical properties and visible relationships of the parts of this strange assemblage in her hands, in order that the listening student could

Nancy Oringer
Senior, Illustration Department

follow her verbal description and thereby draw the object. Naturally the graduate student's goal was not that the resulting drawing be a perfect replica of the novel object. Rather, the goal was to get the "describer" to aim to serve the "listener" as well as she could.

The graduate student could honestly support the children's efforts without any need to have "right answers," either "correct descriptions" or "right drawings." The goal of her teaching was the extension of descriptive vocabulary in order to exchange visible information. Again, the fact that art training does not deal with "right answers" made all this possible.

Thirdly, art students are taught to "sketch": to make rough approximations and to make many efforts and variations, handling any idea. We would therefore expect this same inclination toward making many efforts and valuing even rough, general attempts to carry over into their teaching styles. Indeed there were examples of this. One such example emerged in dealing with the concept of how plants get nourishment that varies according to the shape of the leaves. This was explored in several different ways, via observation and rubbings, as well as a print-making and painting. Many efforts were all related to grasping the same concept.



Nancy King
Senior, Illustration Department

The "sketching" characteristic emerged even more clearly in *how* all lessons were taught, rather than the strategy of the lesson itself. The outstanding message that I suspect came across from the art students is that the way children think, through vision, touch, movement, and fantasy, all can be useful in any, even rough and sketchy forms. All thinking is some sort of an observation and all ideas are useful *enroute* to the development and pleasure in thinking.

What was beautiful about the art students' teaching was their respect for and identification with the art-making experiences of the children. Perhaps they especially valued fantasy and were able to harness the fantasy of children, through problems like "frog-vision." They also valued tasks which demanded visual thinking and visual analysis such as the description of the "assemblage." All these strategies bridged visual experience and conceptual development.

What was surprising to me was that, although they taught so intelligently and imaginatively, they persisted in doubting our premise that art-making really clarified thinking; that art had anything to do with math, science and language. They were so biased by their own early education with its prejudices

against visual thinking, that they often had difficulty valuing their own efforts with children. The professional praise and interest in this experiment was puzzling to them. They had been persuaded into believing that their art had little to do with school-learning.

This experiment actually involved a "conversion" of thinking for three separate groups: the children, their regular teachers, and the artist graduate students. This conversion required that teachers, and yes, even children, abandon their old prejudices and biases about the inferiority and triviality of art, of learning through materials.

This conversion required that adults see that when children are drawing and painting, they are thinking; they are engaged in an activity central to their educational development. They are working with materials, often in a representational system, using one thing to stand for another, in order to deal with information regarding experiences in their lives. They are gauging the most adequate merger of means (media) and mental strategies to solve particular problems.

By the end of the experiment, most of the graduate students finally were "converted." They accepted the fact that they had been successful in



Paul Weiner
Senior, Illustration Department



"Early Triptych"
Jean A. Connors

devising learning strategies for any of the given concepts in the elementary curriculum, and had won the respect of the classroom teachers. They found that the children, despite our traditional biases, gravitated to art in order to work through their problems of learning, comparing and recording their experiences, and representing them in order to communicate with other people. The artist-students learned, against much resistance, that their skills made them uniquely well-suited to help children grasp concepts which traditionally are the regular teachers' responsibility.

Bibliography

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crafts



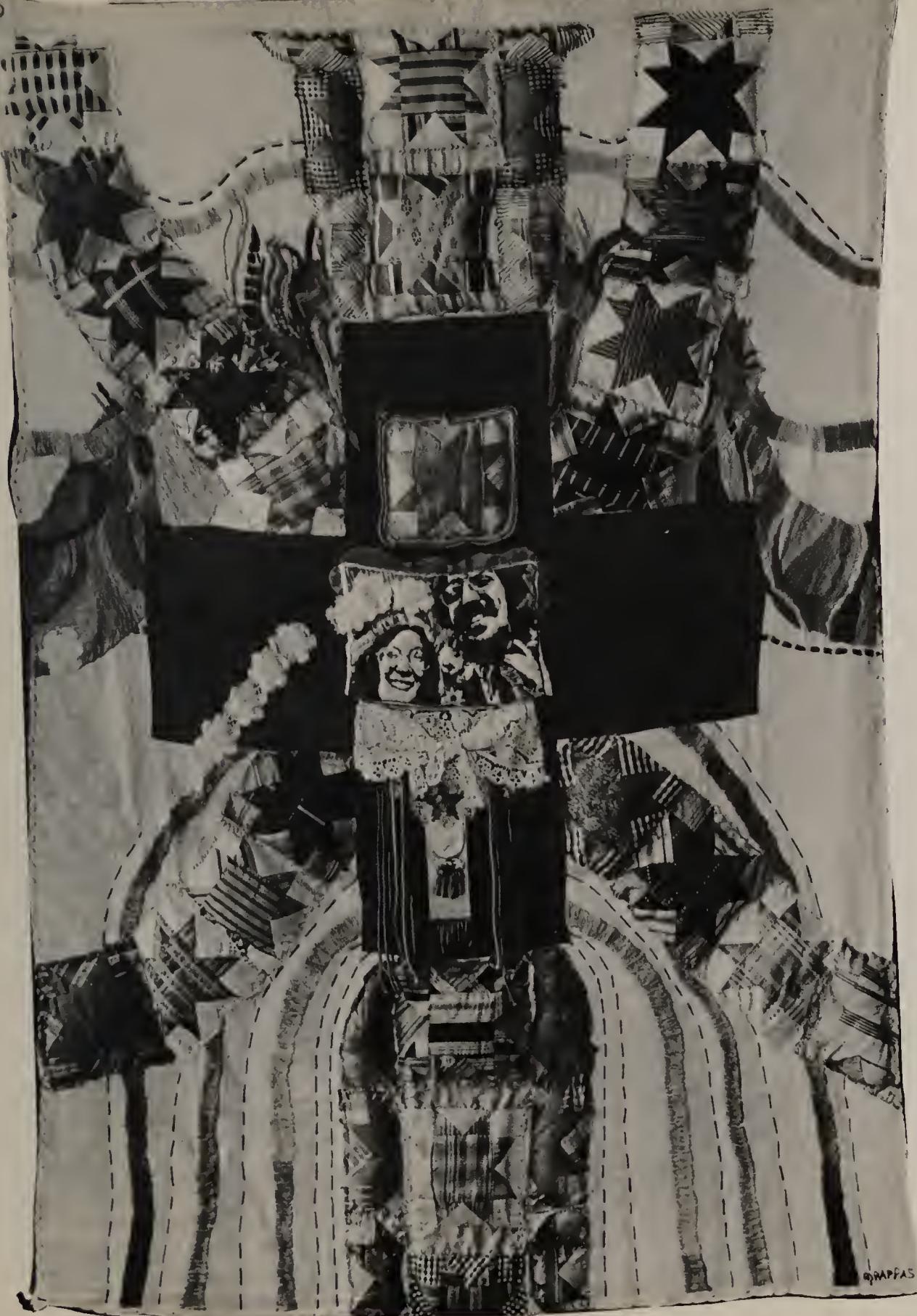
In the Ceramics Department, we offer through demonstration and lecture, procedural basics for handling clay, glazes and kiln operations. We expect students to invest vision, care and long hours.

In a time of inflated populations, economics and consciousness, clayworkers, wanting to make pottery for the masses and art for the more esoteric, have occasion to face absurdity.

We wish to leave students with an active belief in craftsmanship and creativity and a faith in the plasticity and coherence of clay. A faith to support them in an uncertain world.

Pat Milton, Coil built ceramic construction
stoneware

Marilyn R. Pappas, *The Red Cross Quilt*, fabric,
yarn, photosilkscreen, and old quilt pieces on old
red cross flag.

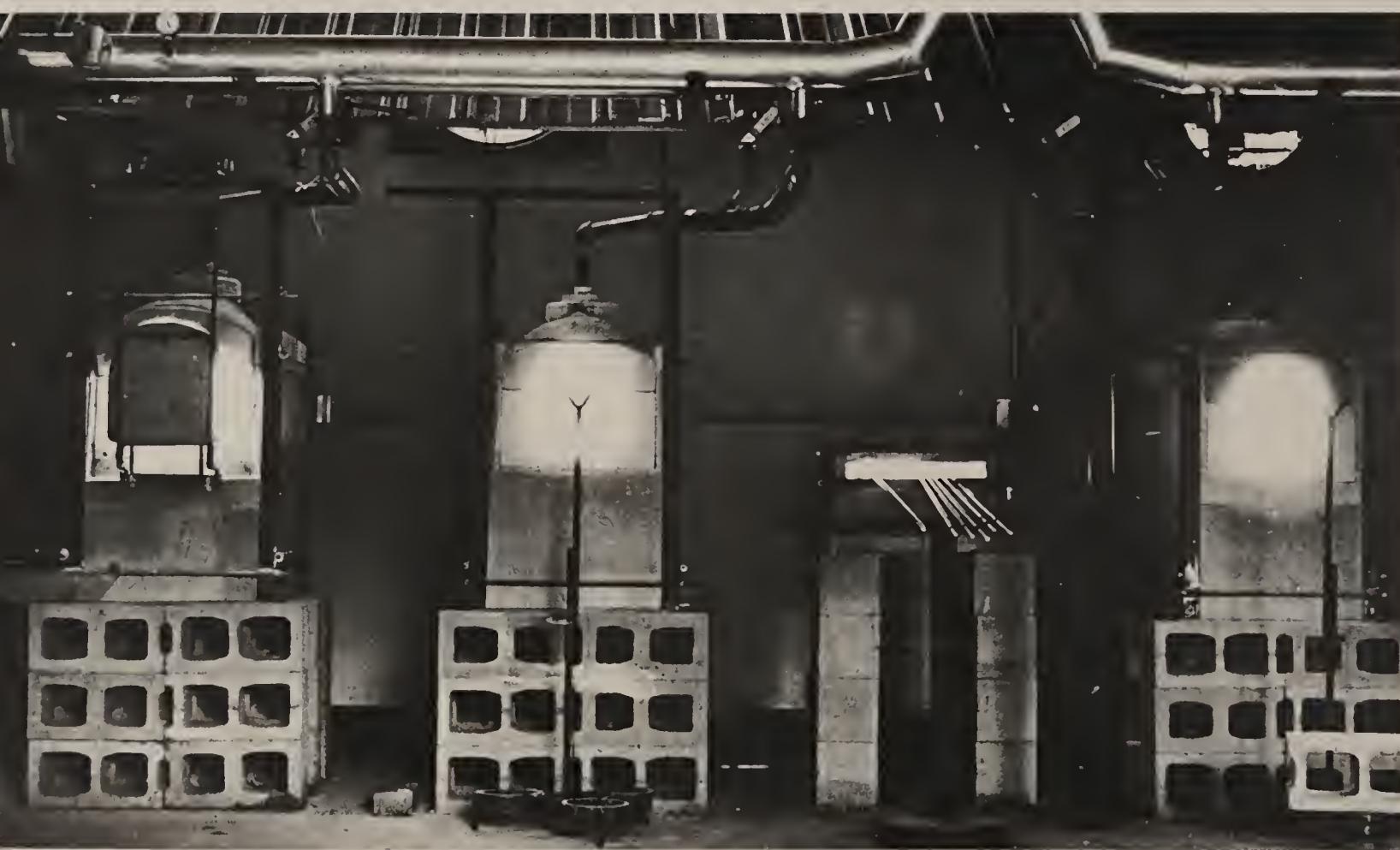


The Fibers Department is composed of two basic modes of approach: the on loom and the off loom methods. Tapestry and weaving traditional fabric making and many related skills are taught on the loom.

Without the constraints of the loom, students explore off loom techniques of weaving, coiling, tying, dyeing, sewing, stuffing, collage, and assemblage. Understanding of media is emphasized in conjunction with the development of mature aesthetic sensibilities in the students' work.

*my sewing machine
is trudging through thick soft
like one in deep snow
leaving tracks behind.*

Martha McSweeney



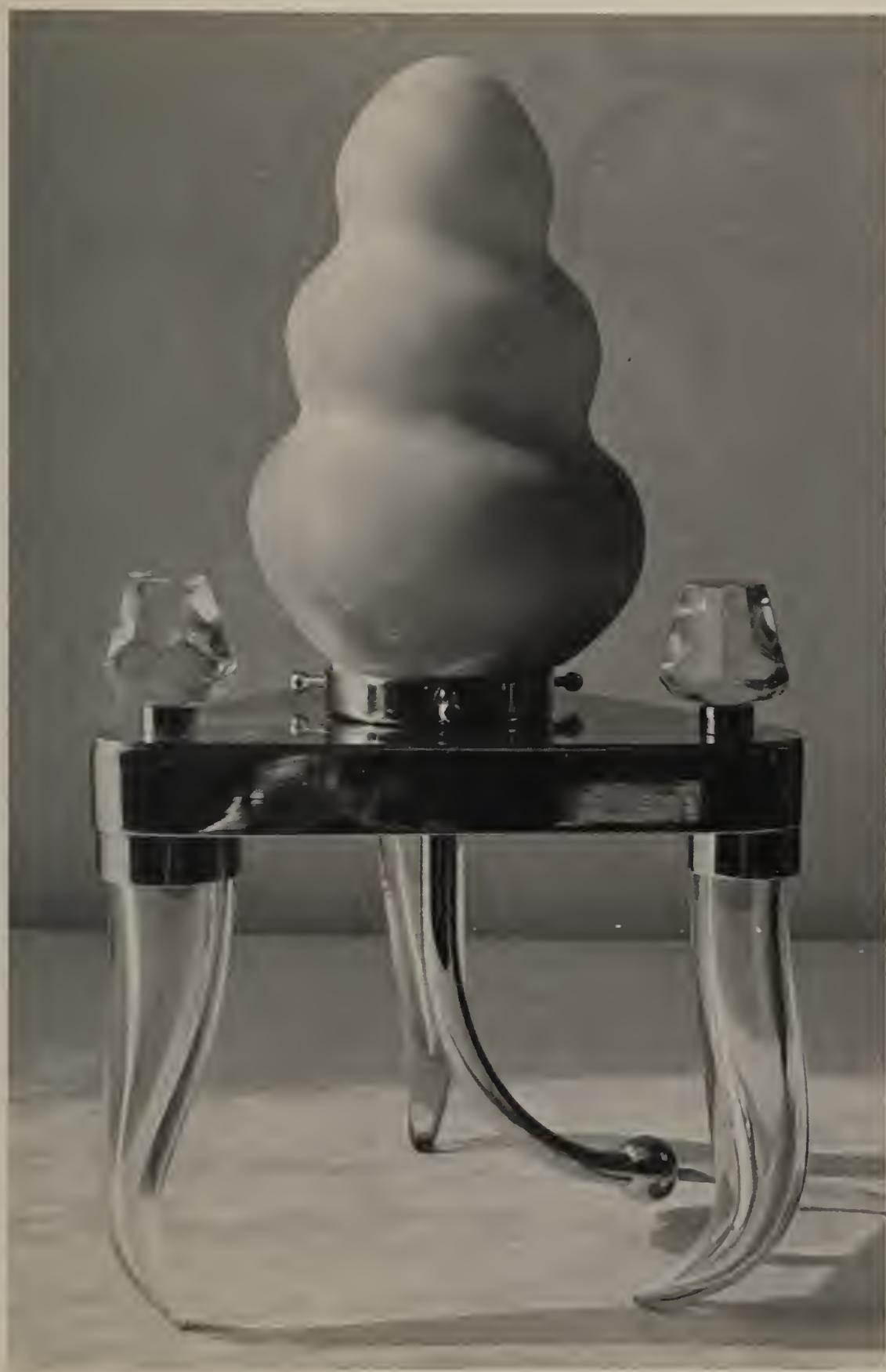
Glass is a rather new area of the Craft department, and while it is possible to be a glass major, all of the glass classes are elective.

With assistance from Corning Glass and A. P. Green Co. we have established facilities which allow the student to work with glass in many ways. These facilities are growing with the demands of the students, who fill the studio work schedule around the clock.

Classes are demonstration and lecture, and concern for design and quality of craftsmanship is stressed throughout the instruction. Ideally we hope to give a vocabulary of manipulative skills and technological knowledge enabling glass to become a means for the realization of imagination.

The furnaces in the Mass. College of Art Glass Studio.

Dan Dailey, *Lamp*, Glass and Chrome Plated Steel, Height 8".

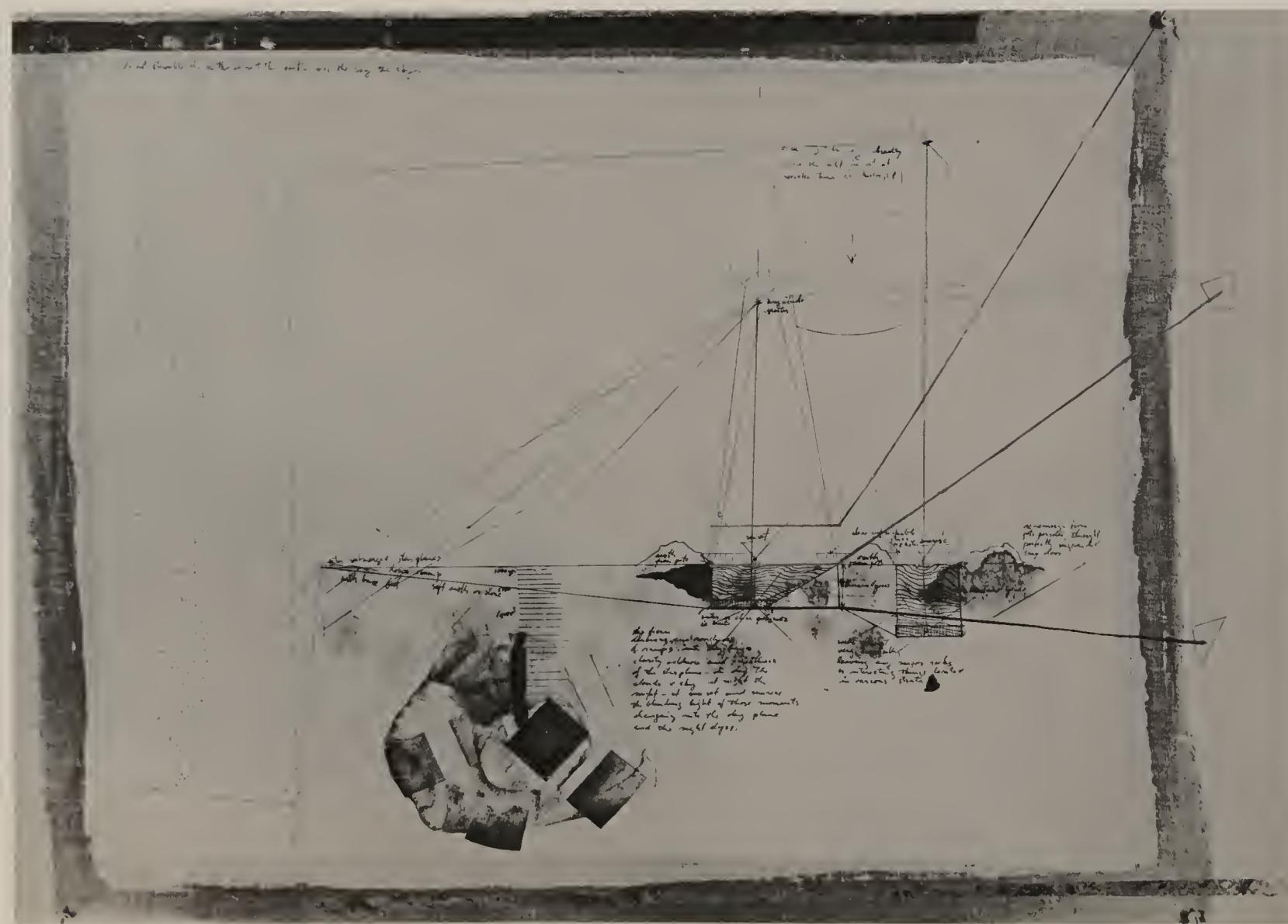


Cheese Cutter,
Bob Schmidt, Wrought Iron, Brass, Bronze,
Walnut and Bone.



Massachusetts College of Art metal department, now in its third year of full operation, offers a comprehensive program of design in metal. Jewelry, silversmithing, and other advanced metal techniques offered to majors, are designed to prepare students as professional artists and craftsmen. Future plans include further expansion of existing programs and the addition of a graduate degree program.

art and the science project



In 1969 I became interested in the motion and the distances of extraterrestrial celestial objects and the geological time scale of our Earth and I made a series of drawings for an art project that would cause a viewer at a given site on the Earth to become aware of them. A drawing from the series is shown in Fig. 1.

I was able to execute this project at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (M.I.T.) for a travelling exhibition entitled 'Multiple Interaction Team'. The project, which I called 'Star-Pits-Waiting-for-Light Planes', met the following criteria established for the exhibition: that it have significance for viewers at each location where executed; that it involve viewers in an active way and that it apply some aspect of the natural sciences or of modern technology.

As printed in Leonardo, Vol. 7,

Fig. 1. One of a series of drawings for the art project 'Star-Pits-Waiting-for-Light-Planes', 1969.

‘waiting-for-light-planes’

lowry burgess

I wrote the following description of the project for the exhibition catalogue: ‘The Star-Pits juxtapose two immense time-space structures, the celestial and the geological. I dig pits into the Earth to a layer at a depth equivalent in time to the age in light years of the light coming from two light sources: the globular star cluster in Hercules, some 22,000 light years from us; and the Great Spiral Galaxy in Andromeda, approximately 2,000,000 light years from us. These two sources come directly overhead at particular times of day or night. They are also located near somewhat square pits in the night sky, the central square in Hercules and the great rectangle of Pegasus. The pits are entered by long ramps or grooves in the Earth. Down these grooves the Sun enters the pits marking the boundaries of night at sunset and dawn. The walls of the pits are carefully cut to reveal the layering of the Earth. The floor of the pit is mirror-water and placed upon it is a large water prism. The water in the open water prism blows breaking spectra upon the fresh earth walls. In the day and Sun these pits are pits of light with clouds moving above and below. A Star-Pit of the future is formed in the air with lines of light above the pits. This volume is a space of utopic projection; a set of relationships toward which we are moving as our Earth is moving toward Hercules.

‘On the floor of the Star-Pits is a series of lines and shapes which depict the proper motion of the stars in the squares of the constellations mentioned above. These lines show the shifting relationships between the stars in the period of time equivalent to the distance in light years that the chosen star sources are from us.’

One of the objectives of the project, thus, was to make a connection between the time it takes light from stars to reach the Earth and the geological ages of particular strata of the Earth’s surface that were uppermost when the star light was emitted thousands or millions of years ago.

Also I wanted to point out that celestial bodies are in motion relative to the Earth and, since sufficient observational data are available, one can predict the location of these celestial bodies and the changes in appearance of these dark regions in the sky. For the project it was, therefore, necessary for me to obtain the location of these two dark regions or ‘pits’ when viewed from sites at which the project was to be executed.

The two regions in the sky, which I call ‘pits’, that I wished to link with specific Earth strata are now roughly of a square shape. But 22,000 years ago the star positions of Hercules were the points of

a triangular shape and 2,000,000 years ago some of the stars of the Pegasus square were not then visible from the northern hemisphere.

It was not easy for institutions that had accepted the travelling exhibition to agree to the execution of my art project. At the opening of the exhibition at the Museum of Science and Industry in Chicago, my project was not executed but the Contemporary Arts Center at Cincinnati in Ohio, after being told of the project, agreed that it be presented when the exhibition was at their Center.

A month before the exhibition I went to Cincinnati and selected two possible sites on the campus of the University of Cincinnati but I was told that they were not acceptable, since the grass lawr around them would be damaged. They suggested a site beside a cliff, about 25 ft. high, at the edge of a car parking lot. I had seen this site and was intrigued by it, because one could see fossils in the strata of the cliff and I had collected similar fossils in northern Ohio when I was eight years of age. I then recalled that all of Ohio had been at one time covered by an ocean. Unfortunately, this site would not permit me to excavate a chamber into which viewers could descend. I therefore revised my project and prepared the following new description

Fig. 2. View of the 'Waiting-for-Light-Planes' art project installation of the University of Cincinnati, Cincinnati, Ohio, USA, 1973.

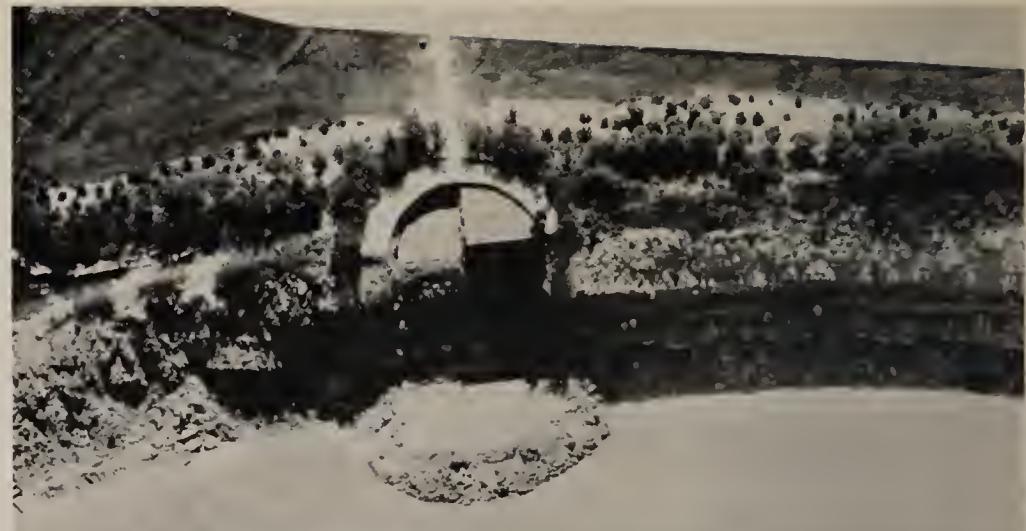


Fig. 3. View of a portion of the Waiting-for-Light-Planes' art project installation at the University of Cincinnati, Cincinnati, Ohio, USA, 1973. The water prism can be seen in the lower pool.



of it: 'I have reformed the idea of "Star-Pits-Waiting-for-Light-Planes" for a site at the University of Cincinnati entitled "Waiting-for-Light-Planes". I have formed a cylinder of time suspended like a pendulum from the stars. These star sources are indicated by planes cut into the geological strata of the Earth to a time depth equivalent to their distance-depth in the sky. These star sources, in order according to their depth-distances, are the Globular Star Cluster in Hercules 22,000 light years from us and directly overhead in late evening; the Great Spiral Galaxy in Andromeda some 2,000,000 light years from us and overhead in late morning; and finally and deepest, a cluster of

galaxies in Hercules some 400,000,000 light years from us and also overhead in the late evening.

'Geologically, the site consists of three separate layers. The bedrock layer at the base of the exposure consists of interlayered shale and limestone deposited about 400,000,000 years before the present. The bedrock surface was exposed at its present bedrock surface about 400,000 years ago. The most recent glacier contributed fine-grained, wind-blown sediments which were incorporated into the uppermost soil layer. This material was deposited between 10,000 and 20,000 years ago, and presumably the soil formation has been a continuing process since that time.'

'I have made a fiery garden in which Earth and sky time meet. Instead of chambers in the Earth which enclose you, which was the idea of the Star-Pits, it is the boundary of the mind which separates and encloses you. You see there the "Waiting-for-Light-Planes" at their respective depths in the Earth and you imagine there a blossoming tree for the music of the night and see a water prism for the harmonics of the day. The whole small cylindrical garden swings from starlight to starlight, from day to night, from fire to water.'

The layout of the project, as seen from above in Fig. 2, consisted of two semicircular pools of water, 25 ft. in diameter, one on top of the cliff and one at its base. The top pool, surrounded by a 3 ft. path, was divided in half, the part referring to Hercules was 18 in. below the path. The other half referred to the Great Spiral Galaxy in Andromeda and was 4.5 ft. or 2,000,000 years below the Hercules pool. The pool at the base of the cliff was 14 ft. below the Great Spiral Galaxy pool. In this lower pool was placed a water prism whose purpose was to cast a spectrum of sunlight on the cliff face, which was in shadow. Later I moved the prism from the pool and installed it in the earthen wall around the pool, which can be seen in Figs. 2 and 3.

The smoothed and cleaned cliff face, upon which the prism projected the solar spectrum, had, when viewed from the distance, the predominant colors of bright light green, tan and light gray; on looking closely, one saw bright mustard yellow in strata of mixed brown, of bright orange and of deep blue-gray color.

To celebrate completion of the installation, I released 16 carrier pigeons each carrying a small fossil taken from the strata in the cliff to signify a distributive relationship between the present and time past.

A viewer of my project wrote to me as follows: 'Today I saw "Waiting-for-Light-Planes". It was remarkable even though you'd prepared me well for it. Evanescent art—in sculptural medium, at least is a new thing for me as it is for most. But WAITING had a life of its own and a kind of validity one can't describe but one recognizes. Talked with one of the students who said she had come to see it on half a dozen days, brooding over it in rain and shine.

I am making plans for the installation of a similar project called 'Orion Chamber, Ophichus Window' in Latin implications of this kind of art project will be developed in a more detailed manner.

cold gas
stains the aluminum skin
of a white fueled diesel
a lady with
black and white hair
stares from an
early morning office
at me
within coagulated traffic
smiling at saxophones

Roy Davis

photography



1



2



3

1 Jon Blumb
2 Gus Kayafas
3 Gary Goodman
4 B. A. Kipp



4



1

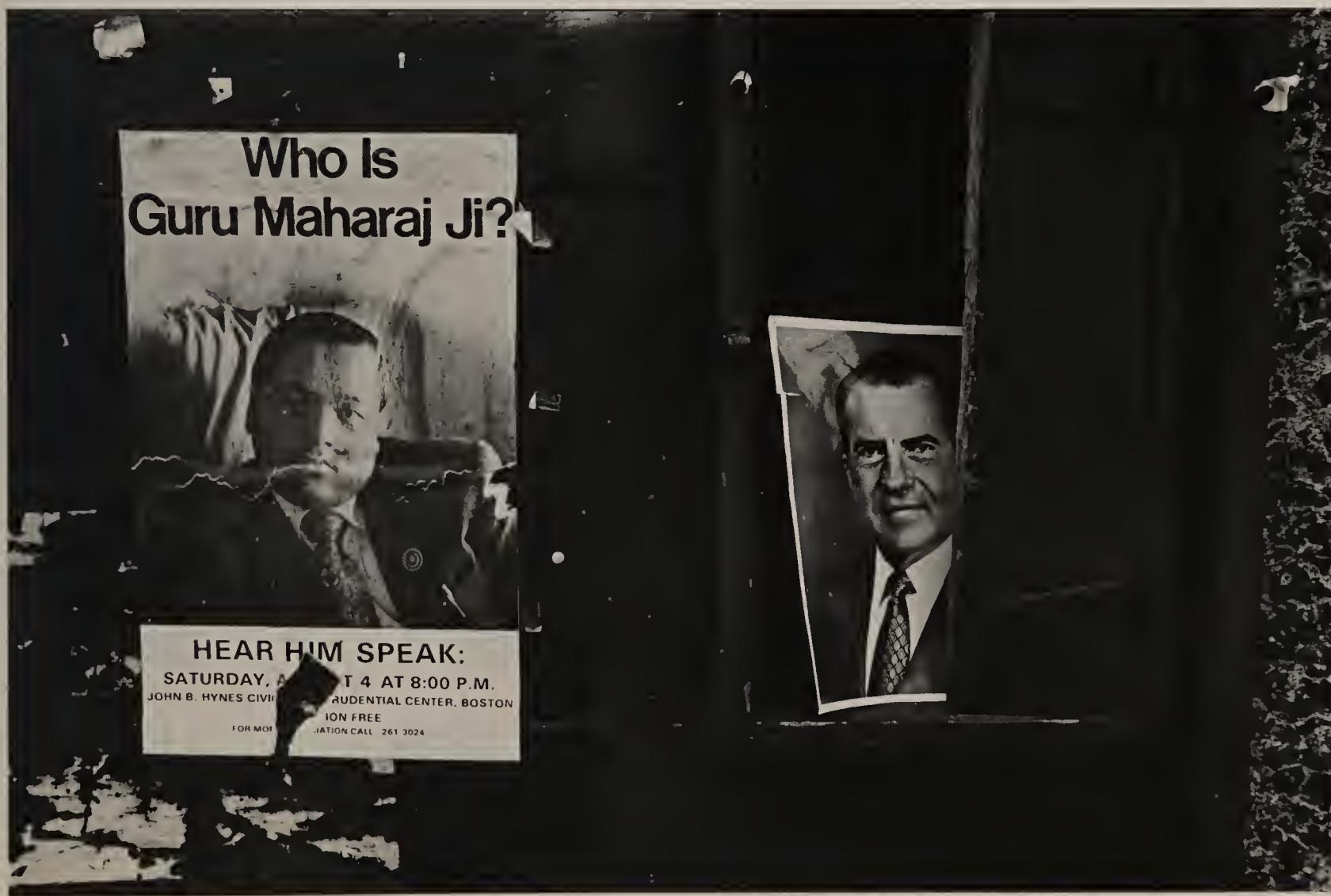


2

- 1 Charles Matter
- 2 Bill Chapman
- 3 Leslie Arruda
- 4 Bill Chapman



3



4

design



Maartje Wills

The Design Division of Mass. College of Art is concerned with two areas: the near man-made environment literally from the skin out and communications design. These concerns are represented by the five departments that form the division — Architecture, Industrial Design, Fashion Design, Graphic Design and Illustration.

The move to a new facility (Fullerton Building — former S. S. Pierce warehouse) in September 1974 has greatly enhanced the division's educational programs. The second floor of this building (which contains four of the five departments) has been especially important. It has allowed permanent student stations in an atmosphere conducive to easy informal interchange.

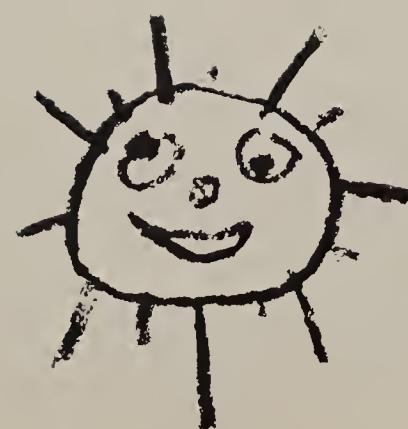
Student projects reflect student interests and display a strong bias towards projects with a social value.

eg: Ambulance, poster for American Indians, housing for the elderly (Dracut), outpatient vehicle for Children's Hospital, identity system for state government, etc.

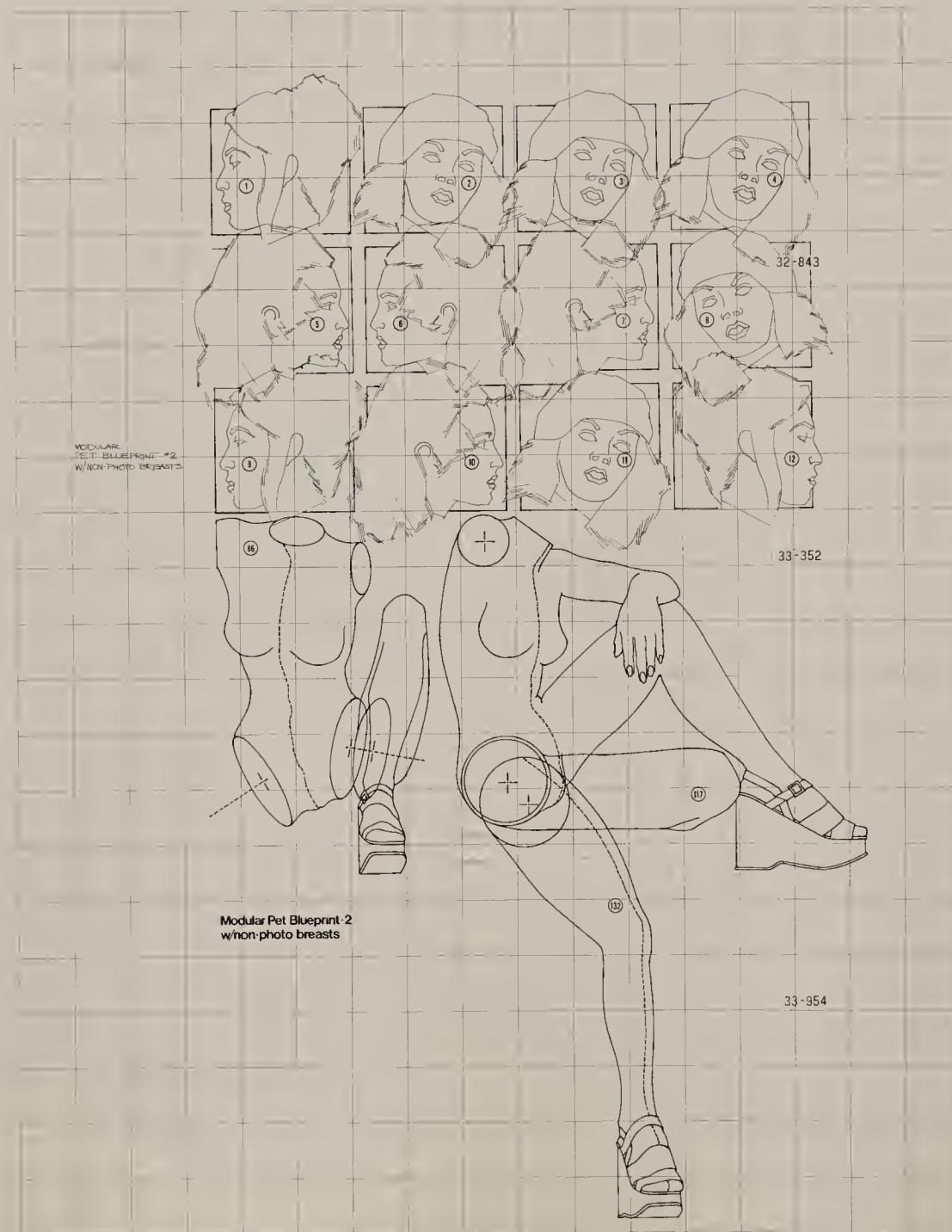


1. Rose Srebro
2. Pat Hardy
3. Andrée Cordella





Project: To design an identity system for Children's Hospital Medical Center.



Modular Pet

by lee doliber

I really dislike labels, but if I were to define my role it would be as a visual communicator, not a graphic designer, the difference is more than a question of semantics, it is an attitude. We, as designers, are essentially disseminators of information, and as such design becomes the orderly assemblage of disparate bits of raw data into a meaningful form. The form this data takes is what dictates the final visual image. So it is, that the validity of a completed unit can only be ascertained through an evaluation of its information-giving properties. Accepting this premise, design evolves from a physical to a sophisticated mental activity.



Charles McHugh

Charles McHugh



Cloretta Baynes



Craig Barnard

the difference between artists and designers is,



when designers color, they stay inside the lines

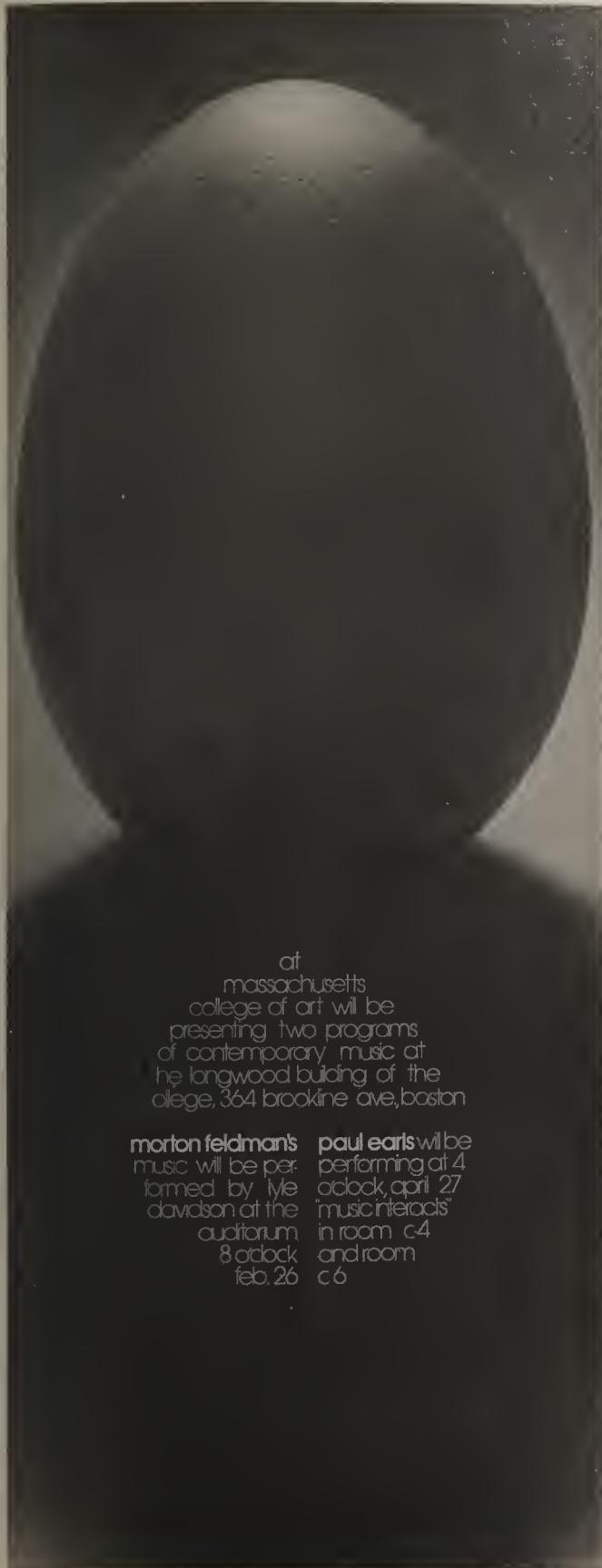
design research unit

Design Research Unit is a non-profit design studio affiliated with Massachusetts College of Art which, in its four years, has grown from a school-supported experimental extension of the classroom to a self-sufficient design consulting firm functioning within the disciplines of graphic, industrial, architectural, and interior design. The Unit is staffed and administered exclusively by students with design faculty members serving in an advisory capacity. As an employee of the Unit, the undergraduate student gains the valuable practical experience of commercial client relations, design application and production supervision normally unavailable within the design curriculum and, through the Unit's non-profit fee structure, the student gains the additional benefit of payment for his or her services.

Design Research Unit functions as a community service organization by limiting its clients to non-profit organizations, particularly those with the need for a high standard of professional design within a limited budget. The Unit has provided design services including printed visual communication, corporate identity, exhibit design, space planning, audio-visual presentation and design coordination to a variety of greater Boston clients.

massachusetts college of art





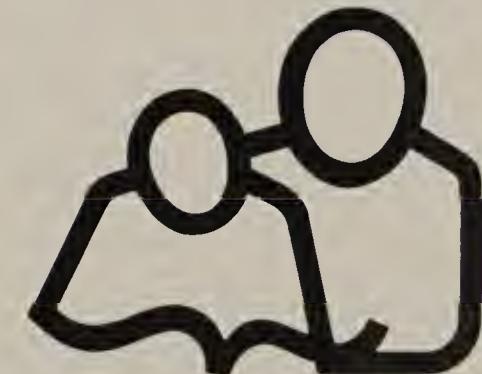
at
massachusetts
college of art will be
presenting two programs
of contemporary music at
the longwood building of the
college, 364 brookline ave, boston

morton feldman's paul earl will be
music will be per- performing at 4
formed by lyle o'clock, april 27
davidson at the "music interacts"
auditorium in room c4
8 o'clock and room
feb. 26 c6



usmes: a different mode of learning

Bells and Bands: City Ring



carroll school

the studio for interrelated media

In the fall of 1969 the Studio for Interrelated Media (*SIM*) first offered courses in one partitioned room, on the second floor of the Overland building, as an adjunct to the Painting department. This new program provided a workspace for students interested in an environmental, theatre form, or eventworks approach to artmaking. Considerations of space, time, and image in two, three, and four dimensions were addressed with the aid of recent technological development. Multiple track audio generation, still and motion projections, light, movement, and related means were to be available in these original efforts.

That first year we did not own even a modest loudspeaker system. The *ZONE* group, a visual theatre company directed by Ros and Harris Barron and affiliated with the college, loaned a great deal of their equipment to make the program function—and absorbed the costs when their equipment required service or replacement.

During the national student strike of 1970 the Longwood Auditorium—then the largest single unused space in the Brookline Avenue building—was cleaned and organized by students as a laboratory theatre-classroom for *SIM* works.

In the period since, the *SIM* studio in the Longwood Theatre has undergone considerable change with the interest and energy of students and staff joined to the increased equipment budgets made possible by President Nolan's campaign for broader facilities throughout the college. Students, faculty, and visiting groups now enjoy a fairly sophisticated and professional studio, with projection / directing booth and stage linked by lighting, audio and projection control, technical communication circuits, increased theatre or studio lighting, updated wiring, improved storage, and a four channel audio system, along with many other developments in 'hardware', space, or lighting control.

Intense interest in dance / movement led to the Movement Studio elective offering which has allowed both the further discovery of the body / self and an exploration of movement as a formal input to event works. The course in Theatre Workshop continued the potential of scripted and improvisational works.

At the present time the *SIM* is a unique program whose direction and concerns are just beginning to be felt in other schools of art in this country (*Ohio State has begun a mixed media program called 'Expanded Arts'; Washington University in Saint Louis has a graduate major in multi-media, among others*).

Persons expressing an interest in this studio area are encouraged to pursue idea and form development with original aural as well as visual means. One very successful four channel audio piece evolved from a sensitive use of word forms invented for their heard value rather than their literal content. Another work dealt with the kinetic energy potential and bounce pattern of over two thousand 'superballs'—in this instance phosphor treated to become leaping, arcing 'lights' in the darkened presentation space. Relative motion became the 'subject' of a film / sound work, and the use of reflected light permitted the space to be 'woven' three dimensionally by employing many suspended flashlights in pendulum motion over multiple, aimed mirror shapes.



Some complex works have dealt with the twentieth century condition of simultaneity—layering projected images, lighting, and sound with dance or other formal movement, synchronous or separate.

The Studio has carried these concerns outside the college in different ways. We have created and executed a unique work commissioned for the Hayden Planetarium, Boston Museum of Science, designed and produced a performance work for the new Boston City Hall as part of the Massachusetts College of Art centennial observance, and, in concert with *ZONE*, premiered The Yellow Sound production for the Guggenheim Museum in New York. In addition to an increased invited group program supported by *SIM* student technical crews we are now arranging a three-way exchange tour with Brown and Wesleyan Universities.

These efforts have stressed intense group attack of esthetic problems—if not at the conceptual stage then at the production level—sometimes at the risk of a developing and sensitive, individual ego. A part of successful ventures is the awareness of experience and satisfaction shared. Close contact, a sense 'family' identity, interdependence, and open, weekly meetings have helped to establish confidence and trust.

The Fullerton building development made possible a relocation of the Film department in proximity to *SIM*, with mutually beneficial conditions for improved works in each area. Ideas and spirit are shared along with equipment and space.

In progress are plans to make the Longwood C4 / C6 space an exciting, small scale arena for environmental or performance works, music, dance and seminar.

Increased access to video tools has provided still another vocabulary, for its own sake and in the interrelation of media forms.

The Studio for Interrelated Media has reflected our present electronic society along with attitudes current in new painting, sculpture, theatre, and dance. We continue to welcome interested persons to participate.

Chairman February 1975



sculpture

Lisa Ulanoff
Brass Ass Kid



Lisa Ulanoff
Sculpture



Robert Booth
untitled steel, sculpture



Robert Booth
Chain I steel, 4' x 6' x 2'



Lisa Ulanoff
Sculpture

59

Robert Booth
steel and concrete, 4" x 8' x 1'



massachusetts college of art / journal / 1975

printmaking



1.



2.



3.

1. Bryont Stewart
"Two Dancers"

2. Bryont Stewart
"Popsicle"

3. Bryont Stewart
"Reclining Nude"

4. Jeanie Schermesser
"Whence do we come,
Where are we going?"

5. Linda Martyniak
"Self Portrait"



5.



4.

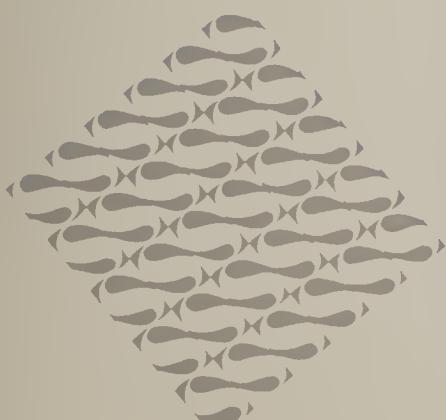
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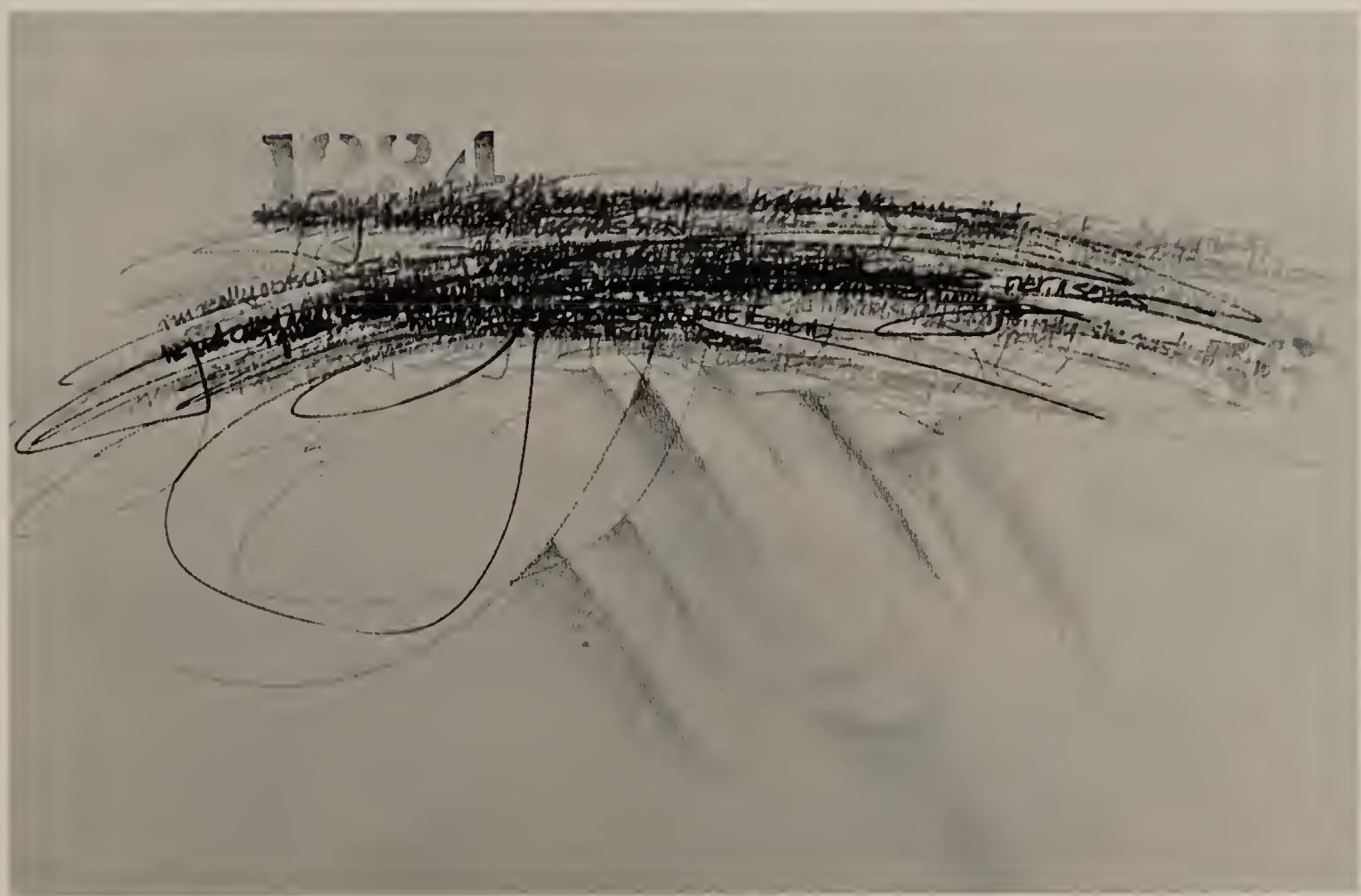
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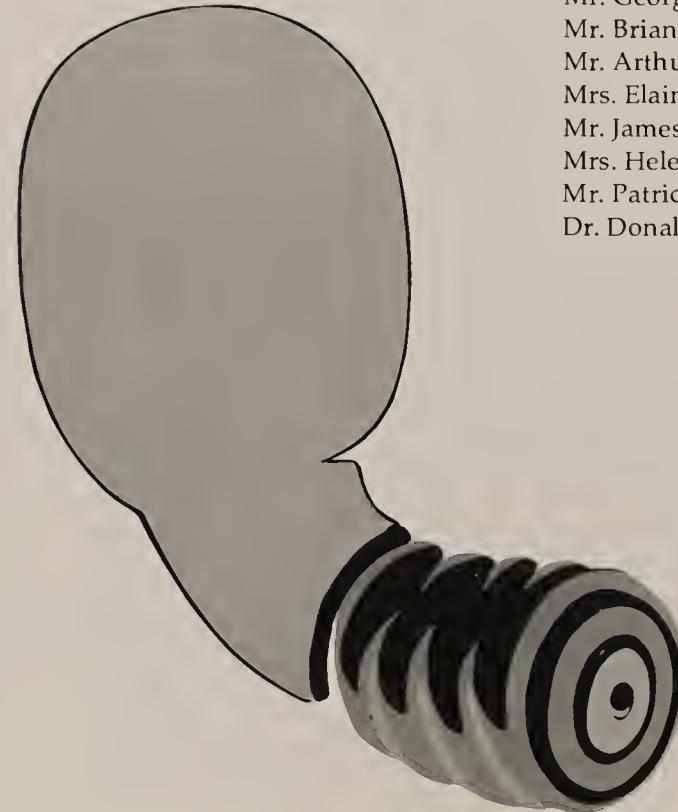
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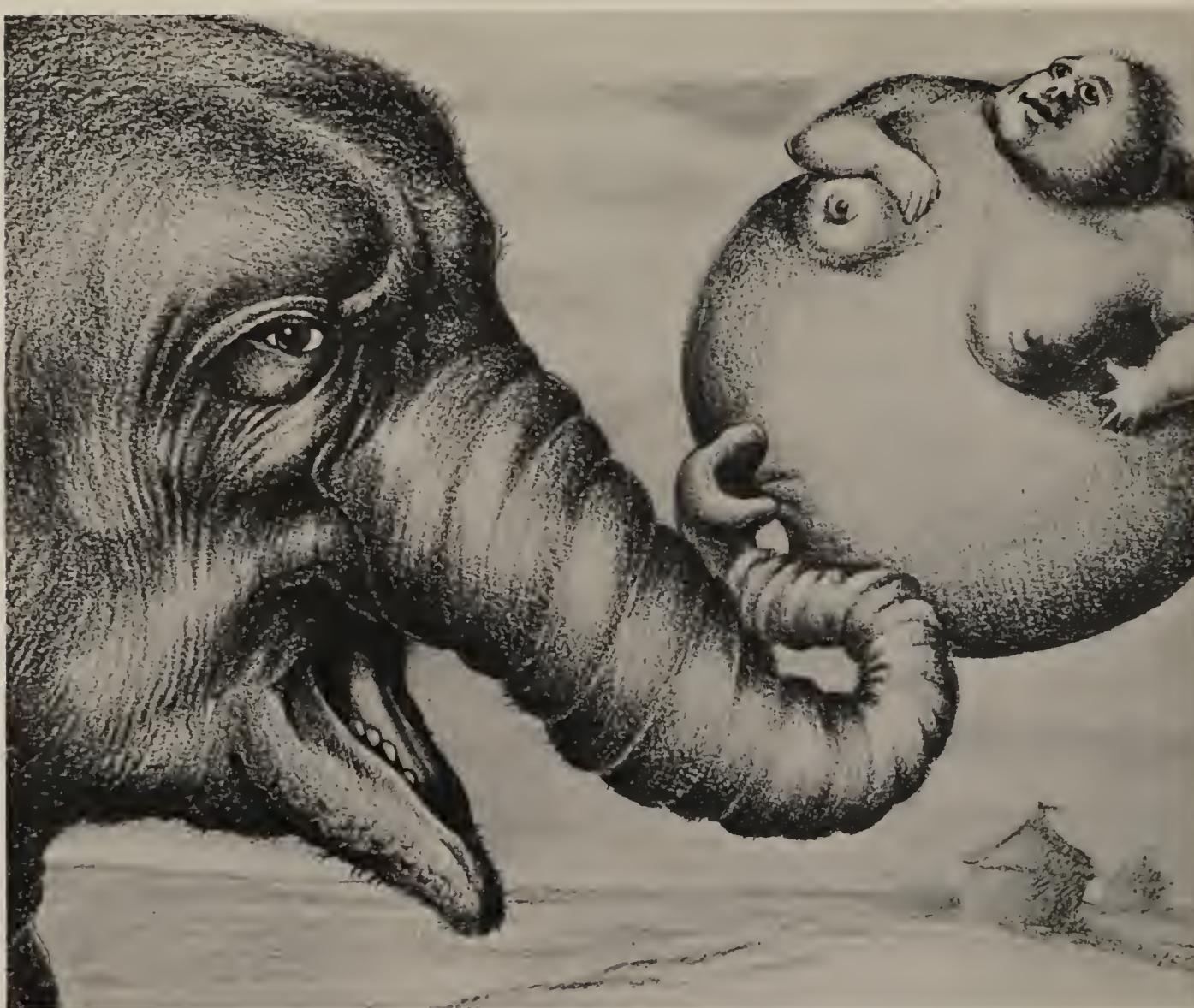
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